1879 Annual Number 1914

January 14, 1914

Price Ten Cents

DRAMATIC MIRROR

Ann Swinburne

Special Features, Drama, Motion Pictures and Vaudeville

AN INTRODUCTION

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Attractions and Theatres SEASON 1913-1914

New Orleans Theatres: the Tulane and the Crescent

NEW AMSTERDAM THEATRE BUILDING

214 WEST 42d STREET, NEW YORK CITY

Liberty

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Managers' Exchange Offices: New Amsterdam Theatre, New York City

Grand Opera House

Book and Lyrics by C. M. S. McLELLAN

Henry Miller

"The Rainbow"

By A. E. THOMAS

"THE HOUSE BEAUTIFUL" New Amsterdam 43d St., W. of B'way

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11

In Am'n with CH. FROHMAN Knickerbocker B'way and 38th St.

Cohan Theatre

THE HOUSE BEAUTIFUL

New Amsterdam 42d St., W. of B'way Matiness Wed. and Sat. 2.15

The Musical Comedy Par Excelle "THE LITTLE CAFE"

Music by IVAN CARYLL

"Le Petit Café"

"Oh! Oh! Delphine!"

Book and Lyrice by C. M. S. McLELLAN Music by IVAN CABYLL

in the Comedy by WILLIAM HURLBUT "The Strange Woman"

Elsie Ferguson

Otis Skinner (By Courtesy of Charles Froh In an "Arabian Night" "Kismet"

By EDWARD KNOBLAUCH Produced and Managed by HARRISON GREY FISKE

The New Musical Co. "The Governor's Folly" (Based on Leo Brinski's "Narrentana")
Book by Glen MacDenough Music by Hugo Risse

EUGENE WALTER'S

"The Trail of the Lonesome Pine" By JOHN FOX, Jr. Charlotte Walker

Robert Hilliard

"The Argyle Case"

By HARRIET FORD and HARVEY J. O'HIGGINS Written in co-operation with Detective WILLIAM J. BURNS

A new play entitled

"Marie Claire"

By A. E. THOMAS (From Pierre Frondaie's "Montmartre")

IN PREPARATION

A Drama in Four Acts "The Unseen Empire" A new play entitled "SILK"

By FRANK MANDEL and IRMA KRAFT

By ATHERTON BROWNELL

IN ASSOCIATION WITH JOSEPH BROOKS

WM. H. CRANE—DOUGLAS FAIRBANKS—AMELIA BINGHAM—PATRICIA COLLINGE IN "THE NEW HENRIETTA"

GENERAL LEW WALLACE'S "Ben-Hur"

Arranged for the stage by WILLIAM YOUNG Music by EDGAR STILLMAN KELLEY Greatest Play of Modern Times

Mabel and Edith Taliaferro "Young Wisdom"

By Rachel Crothers

THE DELIGHTFUL PLAY "The Poor Little Rich Girl" By Eleanor Gates Bus. Direction J. M. Crean

The Bearon's most completed dramatic current "Milestones" BY ARNOLD BENNETT and EDWARD ENGBLAUCH

IN ASSOCIATION WITH CHARLES FROHMAN

BLACKSTONE and STUDEBAKER THEATRES, CHICAGO OLYMPIC and CENTURY THEATRES, ST. LOUIS

METROPOLITAN THEATRE, SEATTLE MASON OPERA HOUSE, LOS ANGELES

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Season's Greetings!

BLANCHE RING

'When Claudia Smiles"

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Blanche Ring can draw her audiences wherever she goes.—Acton Davies in the New York Evening Sun.

Miss Ring is more to be enjoyed in "When Claudia Smiles" than ever before. Percy Hammond in the Chicago Tribune.

Nobody on earth can overshadow Blanche Ring when she is given a chance as arry as she has in "When Claudia Smiles."—Amy Leslie in the Chicago Daily News.

Miss Ring is assuredly the foremost of our singing comediennes and in "Whudia Smiles" she has the greatest success she has ever had as a star.—Pittsbu

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ENTERPRISES 1913-1914

HARRIS THEATRE

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ON TOUR

"THE RULE OF THREE"

A NEW COMEDY BY GUY BOLTON



I OUGIIT to be a strangler, and I'm almost ashamed of being what I am, a fairly honest individual and a fellow to help another fellow over a rough road whenever there's a chance to hold out a helping hand. I ought to be at least a chronic grouch and man-hater, notwithstanding which I am ordinarily decent, a half-way social animal of unimpaired appetite, good spirits, and a heart for any fate. Outlined in the night and the shadows of the literary highway always looms the white-robed vision of Hope, the only universal liar that maintains a continuous reputation for veracity.

universal liar that maintains a continuous reputation for veracity.

Everybody has taken "a fall out of me;" every theatrical manager, every publisher considers me a deuce, a mark—an easy mark. God bless the inventor of slang! It's tabloid sustenance on a hungry campaign. I've been in my time a novelist, playwright, dramatic critic, translator, politician, theatrical manager, and a gentleman.

We can't all of us "keep on the sunny side of the street, you know," notwithstanding the maxims of the learned desk-philosopher who edits our copy. "They also serve who only stand and wait," said Milton, and who ever did more to anoint the bruised spirit than Oliver Wendell Holmes, when he wrote that beautiful quatrain:

A few can touch the magic string,

minton, and who were dan more to about that spirit than Oliver Wendell Holmes, when he wrote that beautiful quatrain:

A few can touch the magic string,
And noisy fame is proud to win them.
Alas for those that never sing
But die with all their music in them!
Mine is a hard-luck story, be that understood.
My first literary impulse came when in my salad days, a friend and I sat in the lofty balcony of an opera house out West and witnessed a thrilling performance of Buffalo Bill in The Red Right Hand.

"If I had a play like that," said my companion, who, I should add, descended from Thespian stock, and who was going into raptures over Colonel Cody's shooting feats, which put an end to the mortal career of at least six Indian braves, "I'd go on the stage."

"Pooh!" said I, contemptuously, "I'll write you a better one." He promptly challenged my youthful confidence in my infallibility, and in one week I had completed a five-act thriller, entitled The Trail of Blood which went Buffalo Bill one better. In another week we produced it with an improvised company of amateurs and ex-professionals, one of whom was a tinsmith, whose father had made the original armors for The Black Crook.

The piece made a hit. My friend did me the honor to produce it over a period of ten years in the minor theaters as his own handicraft, and without paying me a cent of royalty. But I felt very much encouraged by my success as a playwright.

My friend, after one season out, returned, and explained to me the difficulty of being an actor-manager, and at the same time of satisfying the more or less infamous demands of a grasping playwright. Hadn't he broken the ice, and actually put my play on a professional stage, even if cruel need had made him usurp the authorship?

I couldn't successfully contradict his argument, and our conversation ended by my agreeing to write him another play.

So I did. It was a far better play than The Trail of Blood, and evinced my first tendency toward a

I couldn't successfully contradict his argument, and our conversation ended by my agreeing to write him another play.

Bo I did. It was a far better play than The Trail of Blood, and evinced my first tendency toward a more lenient, more benevolent, and more peaceful view of life. I managed to construct a drama of stirring events, in which the casualties were reduced to two—the death of the villain and his low-browed confederate. It was a good play, and I love it even now, after writing many others.

But when it came to the issue, to the flotation, so to speak, my friend was not forthcoming, and I put the play in my trunk—which, however, did not prevent him from writing it from memory and producing it as his own in remote parts of the world, where my wrath could not overtake him.

A few years later I was employed on a newspaper in a lively Western mountain town with six theaters going. The management of the leading place of amusement was hard up for a novelty. It had tried The Black Crook, Trip Around the World, and other spectacles, without staying the mad rush toward inevitable bankruptcy that bulked ominously in its path not far shead.

I had no difficulty in getting the leading actor to read my play. He promised to produce it. Some obstacles interposed, but, being eventually overcome, the piece was put in rehearsal and presented.

Instantaneous hit! I was called before the curtain on Friday night after it had been running since the night

[The following account was written for the annual number of THE DRAMATIC MIRROR by a versatile writer, who, though he has had his plays produced on Broadway, two in Europe, and has furnished several well-known stars with plays in which they have successfully appeared throughout the vountry, besides writing a number of vaudeville acts and minor plays, frankly confesses a career of hardships and disappointments in the pursuit of fame so extraordinary and bitter that any young writer who reads may well be deterred by the difficulties which best the would-be dramatist, who is not born under a lucky star.—Ed.]

of Sunday. But my irrepressible bad luck pursued me, even at that early stage of my career.

I insisted on a small share of the receipts. The management felt so grossly insulted that I regretted my temerity at once. A dear friend, who tried to keep up my courage by audibly advising me not to yield too easily, was assaulted and driven out of the theater, and I was glad to escape with a whole skin, recognizing, perhaps, too late my own selfishness in view of the honor done me fn printing my name under the title of my own play.

of the honor done me fn printing my name under the title of my own play.

I went to a lawyer to take steps for stopping all subsequent performances by legal methods. He demanded a retainer of \$500. He might as well have demanded five million. I wrote a letter of protest to the management. It was stuck up as part of the advertisement of the play, announcing a performance for the benefit of the popular leading lady. I had a popular leading lady at home in the shape of a wife, who needed a lot of things, and I had written the play, but no one thought of giving her or me a benefit, or even a share of the earnings.

That play was performed for years. The leading

a share of the earnings.

That play was performed for years. The leading actor starred in it, and then it passed to the stock companies, who were producing it in remote parts of the country. True, it was copyrighted, but in those days an author had to give bond for damages and institute a civil action. If he won, he could collect damages—that is to say, he could, if his judgment was collectible. And this was the only available procedure in every other jurisdiction of the United States courts in which the offense might be repeated.



HENRI BERNSTRIN. Author of "The Secret," "The Thief," "The Whirl-wind," etc.

My success, however, led to my getting an order from two vaudeville performers to rewrite an old play for their joint appearance as stars. It was called Checkmate, and involved the task of splitting up a role which had been written for a female star and dividing the part between them. I accomplished this protean task with the best possible facility, but there was a hitch in arranging for the production, in consequence of which no money was forthcoming, and as the West

seemed obviously not a propitious atmosphere for my material success, whatever my artistic triumphs, I betook myself to other fields.

In six weeks or less my comedy was performed, and quite successfully, but I never received a cent.

I had now written four plays. They had been produced, and in the aggregate had netted me not so much as to pay a week's board.

I went further East—perhaps I made the mistake of not going far enough. My friends told me Broadway was simply yearning for me, that the Drama had a yawning niche wherein to bestow me with proper ceremonies. But I began to doubt the Drama's ability to support its disciples decently, and even grew skeptical of Shakespeare's later day prosperity. The Drama, so far, had been to me the most stepmotherly of patron saints.

ceremonies. But I began to usus the Araban course skeptical of Shakespeare's later day prosperity. The Drama, so far, had been to me the most stepmotherly of patron saints.

I resolved to get closer to her nourishing breast. I would enroll myself as a devout votary and prove my devotion by a faithful apprenticeship. I became the manager of a theater in St. Louis after a year's experience in a smaller field. As this would enable me to visit New York, to book attractions, I resolved to avail myself of the opportunity to make the acquaintance of managers who were said on hearsay testimony to pay for plays which they accepted.

At this time Heinrich Conried had just started on his career as a producer of light operas in English. I had booked his Gypsy Baron, and, when the occasion offered, I broached my desire to translate and adapt an opera from the German. This desire grewpartly out of the circumstance that Conried was the American agent for the successfully at German translations, and felt an instinctive aptitude for the illt and rhythm of comic opera lyrics.

He seemed disposed to favor my ambition, after expressing some little doubt, and presenting the task in rather a discouraging aspect; but saying, "Now, let me see!" with a reflective finger on his nether lip, he at last drew out the score and libretto of an opera by Suppe, and told me to go ahead.

I spent nearly two months of my Summer vacation in turning that work into English. It earned for me the encomium of Conried's chief assistants who read it, and declared it to be the best book ever submitted in New York.

When some time had elapsed and I heard nothing further, I learned that this was one of the few operas of Suppe that had sustained a crushing fiasco in Europe, and no manager wanted it. Years after I did hear, and I managed to dig up a programme, that it had been produced in San Francisco and the West by a repertory company and been quite well received; but when I demanded pay for my work the Conried office pleaded bad business with so much since

went to work.

Presently I received word that a well-known operatic manager had acquired the American rights, and would soon put the opera in rehearsal. I worked as fast as I could. In a short time it was done. Every syllable was wedded to its proper note. The libretto sparkled with wit. The lyrics danced and tripped from the tongue to the enchanting strains of the brilliant composer. It could not fail. I sent it East to the manager. I waited—two weeks, three—a month. I wrote again. What had happened to my work? When might I expect to receive a contract? When would it be performed? Did he expect me to hasten East? I was ready.

Yes, the deuce! My letter brought a reply from

Yes, the deuce! My letter brought a reply from the manager—I will own that he did me so much courtesy; yes, more than that, he returned my book, express charges prepaid. He is long since dead, but I bless his memory for his decency, which is so rare in men of his lik.

Oh, the callous heartlessness of these earthly apos-tles of the heavenly muses! Would that one of them had the brains of a thrust-aside dramatist, or adapter even, for a little while, that he might experience the horrible chill which no one can describe, save the poor-devil author whose hopes are crushed by the cold-

blooded dictum or such ruffians! But, alas; they lack even the gift of seeing through the mask of politeness which the pour wretches put on, who smile while in-wardly dying.

wardly dying.

The manager praised the workmanship, but regretted that the great distance which separated us geographically made impracticable any arrangement for the use of my libretto, as he required a man who could be on the spot in constant touch with his stagemanager and the company, for whose use individual parts had to be specially fitted.

I will not describe what my feelings were when this letter came to hand. I had now written four plays and performed the miraculous task of converting two comic operas into English verse, which means a syliable for every infinitesimal note and an accent for every beat in a long musical score, while preserving accurate rhythm as well as the spirit of the original—I had done all this—and it had not yet brought me so much as would have paid for the postage on my manuscripts.

But I had evidently made a hit in Mr. Conricd's home office on Forty-second Street, and there it is ast my humble ability was recognised, for in a short time I was asked by letter if I would undertake the translation and adaptation of a comedy with music by Millocker, for which a female star (name not given) was exchange register.

I did not hesitate. My bad luck could not pursue me forever. I would cast the dice once more and challenge Dame Fortune to withhold her smiles from me this time if she dared!

challenge Dame Fortune to withhold her smiles from me this time if she dared!

I was urged to send the acts as fast as I completed them. I did so promptly. My reward was a telegram, "First act fine; keep it up." I sent the second, then the third. Complete approval was expressed in the most ardent fashion. Then came a lull. Weeks passed and there was silence, but nothing more. When finally my urgent entreaties were answered, I was told with expressions of painful regret, that the actress for whom the piece was intended had not found it quite up to her expectations, but that it would be submitted to others in regular order. No expression of sympathy for my wasted energy was considered necessary; yet Mr. Conried, on a subsequent visit West, confidentially unfolded to me a little scheme of making good everything I had hitherto foregone if I would suffer myself to be persuaded to adapt a roaring farce, of which he handed me the printed book.

I found subsequently that I could purchase this piece for eight cents in New York as an uncopyrighted play, with every right for disposing of it to any one desiring to perform it in English; but I persuaded myself reluctantly enough that I had fairly outgrown the experimental and speculative stage, and was entitled to a guaranty if he desired me to do any more work for him.

And, again, I had the painful experience of all but

And, again, I had the painful experience of all but

And, again, I had the painful experience of all but insulting a manager by my covetousness.

I now determined to turn my literary talent to account by discarding the Drama and winning a reputation in another field. I noticed on the title-page of some translated standard German books the name of a Chicago publisher, who impressed me as a man of real enterprise. A letter inquiring if he had need of an experienced translator brought a cordial reply, offering me a certain sum per page for the translation of a book of ethical essays by Max Nordau.

I embraced the opportunity with joy. In replying I said that while his offer was not munificent, I attached some importance to seeing my name on the

tached some importance to seeing my name on the title-page with Max Nordau (the author of Degeneration), in the capacity of his translator, and that, if he would subscribe to the conditions that my name was to be so placed, I would undertake the work.

He responded, approving my conditions out of hand, and I forwarded the first chapter as soon as completed. He was highly pleased, he said, and sent me other essays to translate.

In due time the book appeared on the news-stands and in the bookstores. And, again my hopes were doomed to disappointment—my name was missing from the title-page.

I wrote an indignant protest. The reply was that he had given some of the chapters of the book to another translator, who, on discovering that he was to share the honors with another, had insisted that his name should not appear at all; and since part of the translation was his, it was inexpedient to name me alone.

I had received a miserable stipend for my work, and that was all. But in the meantime I had submitted another proposition to him, of a character that offered hope of compensation for some frightfully hard work I had performed in the flush of my early literary am-

bition.

At this early period I speak of I was employed in the capacity of one of those faithful hacks who eke their lives out on small Western morning papers, by doing twice the work that they get paid for.

Knowing that I had a knack of writing fiction, I was commissioned to furnish a story of the early life in that section, embellished with a mass of local atmosphere about the Santa F6 trail, overland expeditions, Indians, and military exploits. This was to run serially in the Sunday paper, and to be specially fea-

tured as a means to increase the circulation of the weekly edition.

weekly edition.

Instead of writing it myself, I discovered the very thing in a novel, popular in Europe, by a German-American novelist, who had treated the subject with amasing interest at first hand. I set about translat-

The initial installment excited such demand that the circulation of the paper increased by leaps and bounds. It contained about thirty chapters, and ran for six months, at the expiration of which time I was almost

months, at the expiration of which time I was almost a nervous wreck.

I marvel when I think back what I had done. I was allowed no time and no extra pay for all this extra work. For six months I had no holiday, and from 2 o'clock in the morning, when my routine work for the paper was done, until 6, when people were going to their work, I slaved at my desk to get an installment of the story ready for the next Sunday issue. And my weekly pay for this treadmill labor was \$15.

Now, that this experience was little more than a reminiscence, I resolved, if possible, to make amends for the past, to have the story published in book form, and thus in a measure to recoup myself for my past denials. I carefully clipped the novel. column by column, from the files I had kept, pasted the slips on sheets of paper, made such corrections and interlineations as I deemed necessary, wrote a title-



GUY BATES POST. Pronok C. Bonge

In "Omar, the Tentmaker."

page and introduction signed with my name as the translator, and submitted it to my Chicago publisher, who had expressed a warm desire to see it.

After several months he wrote me that he had tried hard to find a publisher for my book, and had finally succeeded in getting it favorably considered by a New York firm. But all he could get for it was

It was a severe blow to my hopes, this paltry sum for so much work; but again I consoled myself with the thought that my name on the title-page would in a measure reimburse me for my sacrifices, and I accepted.

accepted.

A check for the amount was promptly forthcoming; but when the novel appeared, my introduction had been omitted, and a telescope would have failed to reveal my name anywhere in the book. Instead, this line was printed immediately under the title: "Edited by Mary Jane Smith."

I devoured the book page by page, chapter by chapter, to discover anywhere traces of Mary Jane Smith's fine editorial hand, but in vain. Even the literary gaucheries which I would gladly have had Mary Jane's editorial blue pencil eliminate, stared me unblushingly in the face as accusing blunders of my own authorship.

ly in the face as accusing blunders of my own authorship.

I was in a real fever from shock, disappointment, and despair. Heaven knows, I hadn't asked much. I wanted no credit that didn't belong to me. And here were two books and four plays from my hands cast upon the uncharitable world, and I could not even give a presentation copy to my friends with the usual "compliments of the author." They would only laugh at me if I claimed any intimate relationship with my own work, and "Mary Jane Smith" would rise from her title-page to accuse me of being, at best, a clumsy literary bungler.

I consulted a lawyer. He said: "You sold them the novel without conditions as to your name, and as it has no commercial value I rather think there is nothing in the law to compel them to print it."

I paid him his fee, and vented my feelings in a scathing letter to the publishers. They replied that

they received the manuscripts in such crude contion that Miss Smith had been put to work to exit on her typewriter, and they thought she deser the acknowledgment accorded her for the fidelity which she had performed her task!

I deserved nothing. My cheerless grind at except for six months every day, Sundays included, worth in cold cash the munificent sum of just \$\frac{3}{2}\$ Of such imbeciles are the literary elect! I expensated myself by having one copy of the novel has somely bound and writing on the title page, "Trallated by _______" lated by

somely bound and writing on the title page, "Translated by

I now resolved to let literature and drama pursue their own course and plunged into politics, and anon was sent to Washington as correspondent of a leading Western paper.

Six years had elapsed since Herr Conried had commissioned me to adapt the comedy with Millocker's music, which had proved unsatisfactory to the actress for whom it was designed. One day I picked up The DRAMATIC MIRBOR, and read the announcement that the play was in rehearsal, and would be produced by a certain well-known singing comedienne of that day. In mad delight I wrote to the home office congratulating them on disposing of the piece and sounding them on the subject of my pay. They replied that it was news to them, and that if Miss B—was going to produce the piece, it must be that she had secured a plagiarized version of my work. I telegraphed:

"But you control the American rights, of course?"

"We do not," was the reply; "the piece is not copyrighted."

"We do not," was the reply; "the plece is not copyrighted."
This eliminated them from the case. They had speculated with my ignorance, they could not protect me; I must protect myself.
That night a scathing message went forward to the actresses's manager. "If you use any part of my adaptation I shall secure an injunction and claim damages."

actresses's manager. "If you use any part of my adaptation I shall secure an injunction and claim damages."

My patience had been bent to the breaking point. I was aware that I had employed a certain inspirational episode in the comedy to replace one unsuited to the American stage, on the strength of which I could make out a pretty strong claim of literary piracy in court under the common law, and I also knew that it would be all but impossible to get around the inherent obstacle, save by the employment of my device. Probably Miss B—"a manager saw the dilemma he was in, for he wired me to meet him in Poughkeepsie, with a view to arranging a settlement. I found him fairly inclined. They had devised a pitiable adaptation, and were presenting it for a tryout with a company wholly unsuited to the demands of the comedy. I was diagusted with the performance, but I saw that they had not been able to get around my inspiration, and that if they were foolish enough to keep the piece on the boards I could force them to make a settlement.

At his request I read my version to him. He admitted that it had points that were lacking in his own, and which gave promise of something better than could be hoped for from the piece as it was now; but he had no idea that he would keep it on. However, if I would take \$200 in full of all claims he would pay me that sum and take chances.

Again I received one of those deadly shocks that seem to tear out by the very roots all hope and ambition tenderly nursed for years. But there was nothing for it but to accept, and this was the end, so far as I was concerned. The actress played it five years in succession, and it netted her \$25,000 in profit. My share on a royalty basis would have been at least \$6,000 to \$7,500.

I wrote two plays for her after that, but neither quite suited her, and they are among the junk which the man and the country of the country of the profit.

I wrote two plays for her after that, but not quite suited her, and they are among the junk we every literary climber accumulates in the course

one experience about this time promised exceedingly well. A prominent producing manager paid in \$250 of a total of \$1,000 advance royalty before had ever put my pen to paper, but when I submitted the completed scenario to him he pointed out, regretfully, that my story encroached on a theme which his dear friend, a well-known dramatist, had alread pre-empted, and which he was too conscientious in invade himself. I had reluctantly to forego the please ure of cashing his checks for the remaining \$750 but he tendered me a place on his literary staff with leisure to collaborate with him. I was very happy but my delusion was again short-lived, for when had the good fortune to dispose of a drama to a well known actress, who latterly played my work both her and in Great Britain, our relationship ceased, as he had a settled aversion to any one about his establishment writing plays but himself.

I soon found employment on a prominent daily paper as a dramatic critic, and discovered that all had to do after that was to ask certain producing managers to read a play of mine in order to get it accepted. Unfortunately I still attributed a cort of sacred dignity to the position of critic, and declined to prostitute it by sale and barter; but having quietly retired from the paper at the end of the center of the search of the se

not asking him to pay me a good round sum in advance. He made all preparations to put it on the stage until he discovered that I was no longer a dramatic critic, when he quietly dropped the subject and I was too polite to renew it.

About this time I had my first experience in vaudeville with a one-act play, in which I made a hero of an eccentric old Frenchman, who combined in his make-up those qualities of humor and pathos which almost every actor craves from the depths of his artistic soul. I read it to a well-known comedian, who was then playing vaudeville engagements, and he accepted it out of hand, save for a stipulation that I reduce the characters from four to three, which I did. I was to receive \$25 a week for as long as he played it.

did. I was to receive \$25 a week for as long as he played it.

Presently he was announced to appear in it at a prominent Brondway theater; but for some reason, at his request, the booking was canceled. It was reasewed, however, and I confidently looked forward to the premiere, when it was again canceled, and the actor came to me with a request that I annul the contract on the ground that he was about to "star" in a regular production on the Great White Way. Of course, he intimated, I could not blame him for preferring that to a vaudeville venture.

Subsequently the piece passed into the hands of a producer, who made a specialty of musical one-act pieces in vaudeville. He told me it was the best one-act play he had ever read, and though somewhat out of his line, he would produce it, and asked me to submit a contract.

I did so, and he accepted it without demur. The price was \$25 a week, and he spoke of a tour of at least thirty weeks. Three days later I had a note from him requesting me to call. He said he regretted to tall me that, owing to a certain superficial resemblance of my play to one which was very popular in the "circuit"—that is to say, the resemblance consisted of the similarity in age and relationship of

two of the characters, being otherwise distinct in plot—the booking agent had refused him the promised "time" for fear of undermining the popularity of the other "sct." Compromising on half the forfeit he had agreed to pay me in case he did not produce it within a certain time, the piece reverted to

About the same time I sold a play to an actress who had some following in the South, who selected it after reading a miscellaneous assortment of plays all Summer. After many preliminaries and various changes to suit her, she listened to the advice of a stage-manager, whom she had engaged to rehearse her company in my play, and who was obviously in the pay of another dramatist, and abandoned my piece to take a farce by my rival. She had paid me but half the stipulated advance royalties, and abruptly threw the play back on my hands. Her farce proved a complete failure, and after a few weeks she disbanded her company and returned to New York.

My next engagement was with a well-known manager who employed me to adapt for him a comic opera from the German. In due time I submitted my work, and he professed to be enchanted with text and lyrics. He shook hands most heartily as he congratulated me. This spirit of satisfaction extended to his entire staff. But the American production was suddenly postponed, and the opening was transferred to London.

Weeks wore on, and a change was working per-

to London.

Weeks wore on, and a change was working perceptibly in the manner of my latest patron. He was less cordial since his return from abroad. Here and there a word dropped, which convinced me that his views regarding the excellence of my work had changed; but it was some time before I arrived at the full truth. One day he had an attack of candor.

He had submitted my work to a London dramatic critic, nominally with a view to adapting it to the London taste, but in reality to throw him a sop. When I remonstrated he waxed impatient, and de-

clared that what he had done was indispensable to pave the way for success in an alien land, a rousing reception in the British capital. The book was frightfully abused in the treatment and for chloroforming an admirable work into a state of torpid dullness, my managerial friend had handed over \$500 to the critic. I think he regrets his investment to this day.

Meanwhile a manager had acquired the rights to a one-act operatic novelty composed to a libretto of mine, which had been tried out and everywhere hailed as a great success, and he himself had rhapsodized over it madly.

"But I can't pay more than \$10 a performance,"

"But I can't pay more than \$10 a performance," he declared, emphatically, as we were discussing

he declared, emphatically, as we were discussing terms.

"Let me see," I said; "\$10, divided between the composer and me, makes \$5, doesn't it?"

"Why, yes, of course," he said.

"And, musically, at least, this is a work of geniua, isn't it? The composer has spent his life cultivating the gift that God gave him, and all you want to pay for such a work is what the musical union compels you to pay the bass-drummer in the orchestra, who occasionally punctuates the rhythm of our work with a bang on his instrument."

But it was impossible to budge him, though he frankly acknowledged the lucidity of my reasoning.

I could cite other, instances, but I will not afflict the gentle reader any longer with the recital of my experiences. I have the advantage of Shakespeare. He wrote thirty-five plays. I have written more; but I have grown gray, and as I said at the beginning I have not lost my good spirits. Now and then I have been compensated for many hard knocks by seeing a play of mine carry an audience to a state of warm enthusiasm; but I would advise every one to think twice—yes, thrice—before entering lightly upon a career of playwriting unless he was born under a lucky star, and above mortal stars and their impresarios.

THE FRENCH PLAYERS OF MONTREAL



Madame G. Vhery.



M. Lombard.



Madame Lydie Robert.



M. Gustave Scheler.



Mile. J. Demons.

MEMBERS OF THE THEATRE NATIONAL FRANCAIS, MONTREAL.

ONTREALERS are apt, in their complaining moments, to run down their theaters, to declare that they are not given the quality of theatrical entertainment to which a city of this size and importance is entitled, and which is worth while patronising.

and importance is entitled, and which is worth while patronising.

They are apt to forget that this is a city of two races, and that the French-Canadians are in a majority of three to one. They are apt to think of Montreal as a city of English theaters only; they are apt to overlook one of the most important, and certainly one of the most interesting, factors in its theatrical life.

For some years now I have made it a practise to pay periodical visits to the French theaters in Montreal. And for the same number of years I have been getting a great deal of enjoyment out of the productions that have been shown.

When the Nouveautes was in full blast, several years ago, it was a distinct loss not to pay it a weekly visit. The company was clever and versatile; the plays were entertaining and never dull; and the productions were given in a manner that would put to shame, and did often put to shame many a two-dollar show from New York.

To-day the conditions have changed, and instead of the Nouveautes dominating the French field, there are three French theaters, all giving theatrical entertainments worth seeing.

The Nouveautes is still in existence; the Theater National Francais is better than it ever was; and the Theater Canadien-Francais is making steady headway.

These three theaters represent three distinct branches of French plays. At the Nouveautes one sees mainly light comedy; the Theater National Francais caters to those who love high comedy; and the Canadien-Francais plays melodrama.

Thus all tastes are ratisfied. Each theater is under a general administrator who is responsible for the production and the administration of the establishment. An old friend and clever colleague, M. Ernest Tremblay, who has had a good deal of varied experience of theatricals, holds this position at the Nouvenutes; M. J. E. Renaud presides over the destinies of the Theater National Francais, and M. J. Daoust is the guiding spirit of the Canadien-Francais.

The dominant feature of the performance at these theaters is the astonishingly good all-round quality of the acting. No fancy salaries are paid; in fact, it would astonish a good many people to learn how small the salaries are. Yet the artists work with an earnestness, a sincerity, and a capacity that is always pleasant to see, and often surprising.

I saw a performance of Les Marionnettes a short time ago which was incomparably better than that given by Nanimova and her company at His Majesty's, save for the leading feminine role. The company realized the spirit of the play. Of course, the performance at the West End house was of an English adaptation, but even allowing for that, there still remained a wide discrepancy which never should have existed.

Constant rehearsal, the natural superiority of the French people as exponents of the art of acting, the sympathetic support they receive from the French-Canadian populace of Montreal, and the remarkably wide and varied range of plays from which they can select their repertoire, are some of the factors that contribute to the quality of their work.

The English-speaking people of this city are making, in my opinion, a very serious and regrettable mistake in not patronising the French theaters. At both the Nouveautes and the Theater National Francais the companies are almost entirely French, there being only

one French-Canadian member in the two organizations. At the Theater Canadien-Francais the company is largely native. But if we were to try and assemble, for similar purposes, a similar company of native English-Canadian actors and actresses, what sort of a performance could they give? One shudders to contemplate such a thing.

English-speaking people will go on spending a dollar-fifty and often two dollars on rubbishy alleged musical comedies which are neither comic nor musical when, for half that price, and less than half, they can get good seats at any of these houses and see and hear a very good all-round performance of some bright, witty French play which is incomparably superior, in technique, in amusing qualities, and in dramatic construction, to three-quarters of the productions on the boards of the English-speaking theaters in Canada and the United States to-day.

The opportunity which these French theaters present to the English-speaking Canadian of improving his knowledge of the French language is another valuable feature which is almost entirely ignored.

In brief, the French theaters of Montreal are well worth the serious attention of the English-speaking people of Montreal. If the latter patronised them only half as well as the French-speaking population patronise the English theaters, they would be gainers in many ways,—and they would see a great many more plays worth seeing than they are likely to do so long as the English theater(cal market remains in its present unsatisfactory and uncertain condition.

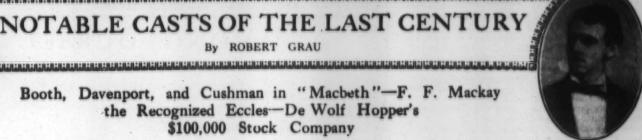
In a later article I propose to discuss, in some

In a later article I propose to discuss, in some detail, the work of the various French theatrical companies playing here to-day. S. MOBGAN-POWELL.

NOTABLE CASTS OF THE LAST CENTURY

By ROBERT GRAU

Booth, Davenport, and Cushman in "Macbeth"-F. F. Mackay the Recognized Eccles-De Wolf Hopper's \$100,000 Stock Company



EDWIN BOOTH.

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THE last regular engagement in New York of Edwin Forrest was in 1871 at the French Theater, located at Fourteenth Street and Sixth Avenue (the theater still stands), the camera man having solved the managerial problems of a playhouse where Ristorl, Charles Fechter, Adelaide Neilson, Marie Seebach, J. L. Toole and many illustrious players of the nineteenth century were seen when in the senith of their notable careers.

Forrest played during this engagement Richelieu, King Lear, and Metamora. Though the theater was of moderate seating capacity and the majority of the seats sold at one dollar or less, the great tragedian did not face one completely filled auditorium during the four weeks, while a beggarly array of empty benches was on view on many nights, and this uninspiring spectacle affected Forrest, not because of the financial phase of it, but it happened that Edwin Booth was at the time playing a record-breaking engagement at his own palatial theater but a few blocks away. Booth's Theater accommodated about twice as many as the French Theater, yet while Forrest was attracting half-filled houses to see him in his greatest roles, Booth drew all New York to see him in one role, Hamlet.

I recall that in an effort to secure four seats for a date, nearly a month away, at Booth's, I had to stand in line nearly three hours, and then was able only to get the seventh row in the sec on d halcony.

Forrest consulted with my uncle, who was the lessee of the French Theater. Said he:

"Why, they are saying that the few

the French Thea-ter. Said he:

"Why, they are saying that the few people we do at-tract are the over-flow from Booth's.

Why prolong the miserable condi-tion?"

Jacob Gray was

Jacob Grau was the typical impresa-rio of all ages, suave, sympathetic and convincing. He knew that Forrest would not permit a premature closing

would not permit a

premature closing
of the playhouse, so, in a most conciliating tone, he
suggested that the public interest was centered about
the new playhouse, not in Booth himself.

"Serves me right," replied Forrest. "I should
have met the issue by engaging an 'all-star cast.'"
Forrest carried out his own suggestion, leasing Niblo's
Garden for one performance of Othello, with himself,
E. L. Davenport, and Mrs. D. P. Bowers in the cast.
The great playhouse was packed to the doors and
Forrest's pride was appeased.

Great casts of Shakespearean plays were popular
during the last half of the nineteenth century, Julius
Cossar being the most attractive with the public.
One of these star combinations was as follows:

Another																
Brutus Caselus Julius	4	 								1	Ĺá	w	E	dwin	Booth Barrett	

Brutus		6 8	6			6 1	6 1	 		6	4	6		6		E. L. Davenport
Casulus								ď.	2		4			4	٠.	Lawrence Barrett
Julius	Caesa	ř		:		 					:	:	:	:	:	Joseph Haworth

Macbeth, having three roles of equal strength, was a favorite medium for a group of stars. Here are some of the "lay-outs" meted out to the public at regular theater prices:

Macheth Edwin Booth Macduff Edward L. Davennort Lady Macbeth Charlotte Cushman
Another engagement was:
Macbeth Edward L. Davenport Lady Macbeth Charlotte Cushman
Another offered in 1873 was:
Macheth Tommaso Balvini Macduff John McCulleush

Lady Macbeth ... Salvini spoke his lines in Italian. A later dis-tribution of the roles was in 1880:

Othello not only has three star roles, but as many more characters of almost equal strength, and this often regarded as Shakespeare's greatest tragedy, has had many notable casts, particularly those in which







A GROUP OF OLD FAVORITES Top—Fay Templeton. Center—Alexander Salvini. Left—Francis Wilson. Right— F. F. Mackay. Bottom—Rose Eytinge.

the elder Salvini figured. The first arrangement was as follows (1874):

Othello . Iago Desdamo Emilia .	bi	1		 	 		 	 				 	 	 		Ci	10	9	Me	oot orri	
Another															-						

Othello	 è		 									 ė.		lawrence Barrett
Ingo	 			ě	ě.	6		'n		ě				Edwin Booth Mary McVicker
Desdemon		 		ě	è						i.	 		Mary McVicker
Emilia	 		÷	ě.	6.1							 	 J	Fanny Janauschek

A polyglot interpretation, indeed, was that given at Winter Garden, 1864:

LAWRENCE BARRETT.

Othello											1	Horr	Beganii Dawiese Edwin Basis Mothus Scholler Signora Plannati	
Lago		ú	*				*					****	Methus Rebeller	
Emilia	NU II	ä									*		Signora Planents	

never-to-be-forgotten cast of Macbeth was a once at a benefit:

Macheth					, Hawin	Resth
Macboth Macduff Lady M	seboth	Plare	4 16 (0)	Ferent or	Barry B	
4		F	Ristori, Marz	Helena	Modlesk	a, col

Historically viewed, the most notable cast e given to Julius Casar—and many believe this distition holds for any play—was that given at Win Garden on Friday evening, Nov. 25, 1864, for benefit of the Shakespeare Statue Fund, the the brothers Booth appearing together. The cast was follows:

Caralus	 Junius	Brutas Beeth
Mare Antony	 John	

A projected cast of Macbeth that was not pro-was that planned in 1875 by my brother Ma Everything had been arranged, and public is was at fever point, when a cablegram announce illness of Signor Rossi. The cast, as announced as follows:



midsummer, to capacity audiences.

Caste was originally produced in this count the Summer of 1867 at the old Broadway Toorner of Broome Street. This was the distribution

George	D'Alroy	William J. Florence
Cantali	Hawtree	William Davisso
Buther		Mrs. Chanfres
Marqui		Mrs. G. H. Olibert

A year later, at Wallack's Theater, then at Thir-teenth Street and Broadway, Caste was given a mea-orable production, with this cast:

George	D	14	LD:	re	v		 												Charles Fisher
Captain		ě		4	4		*		×	1	 *		*	*	×				J. H. Biodourd
Exther	I.	ä	à	÷	h										*				Rose Extings
Polly								ü		õ	ě					į		ě.	Rifle German
Marquis				. :											٠	e.		į.	Emily Meetayer

This cast was truly ideal, and Wallack's Thecame famous for just such casts and for just pure comedies, many by the same Tom Robe such as School, Ours, Home, and Society.

In the Winter of 1887, nearly two decades the Wallackian production, Henry E. Abbey ro Caste at the present Wallack's Theater. Alt Abbey's incentive for the revival was the tunity offered to Mrs. Abbey, the intrepid may was surprised to find that a surplus of no mean portions resulted; in fact, Caste was the most pable offering he had made during his tenancy of lack's. The Abbey cast was as follows:

-	leorge lecies	D	'n	ú	R	10	,															Q#	mond	Tearle
ı	Secles Eather											1										G	a Flan	Carrie and
Į	olly	M	Ž.	ř	2	Y	i	Ħ	ď)		ė.		*	6			+			E	AL,	90.00	Option of

It is not generally known that our popular compera comedians of to-day, Francis Wilson and I Wolf Hopper, played straight comedy four decadago. Wilson played in Caste at the Chestnut StraTheater, Philadelphia, and Hopper was so impressed with this comedy that he induced his mother to in



vest over \$100,000 in what he intended should be a model stock company. It was called the Criterion Comedy company. Hopper engaged as manager Jacob Gosche, who had been for twenty-five years the manager of the Theodore Thomas Orchestra, and it was Hopper's idea to make the Criterions to comedy what Theodore Thomas's orchestra was to music. F. F. Mackay, the best Eccles of all time, was secured as stage director, and the writer had charge of the publicity department. The Hopper production of Caste is worthy of record, for the reason that it sustained the Criterion company practically for three seasons. This was the cast:

George D'Alroy .		Frank Roberts
Captain Hawtree		De Wolf Hopper
Secies		F. F. Mackay
Polly (then Mrs.	Honner No. 1)	. Amelia Gardner Mary Davenport
Marquise	*************	Mary Davemport

Strangely enough, while all of the Florence and Wallackian casts have passed away, and even of the



Saker Art Gallery. Columbus, Ohio. JEFFREYS-LEWIS, When She Was Playing "La Belle Russe."

When She Was Playing "La Belle Russe."

Abbey revival Rose Coghlan alone survives, nevertheless, though Hopper's Criterion company came on the scene several years before Abbey's, all of the Hopper cast are alive, and all but two are before the public, and of the two not on the stage one is very much in theatrical harness, "F. F. Macksy being at the head of the Academy of Dramatic Arts, where he prepares many aspirants for stage careers. In 1903 Mr. Mackay played Eccles for the last time, in New Rochelle for a benefit.

Before concluding this reminiscence of memorable casts of other days, the writer is tempted to include just one notable operatic galaxy of celebrities, amalgamated for what was truly an operatic festival at the dear old Academy of Music. This was in 1872, and to this day nothing comparable to this performance of Verdi's II Trovatore has come forth. The last was the idea of Carl Rosa, who amassed a fortune with opera in English. The price for seats was \$10, and when the advance sale was opened the line began to form at 6.P.M. the day before. More than one thousand persons had reached the Academy by seven o'clock on the morning of the sale, and two apeculators of that day, known as "Old Jo Seagrist" and "Opera Charley," respectively, were getting \$100 a pair for seats before the line had broken. Excitement was at such a state that hundreds of men and women purchased camp stools, insisting upon holding their places in line, if necessary, until the doors were opened two days later for general admission. Truly, it was a remarkable spectacle!

But the cast? Well, the reader may form his own opinion as to whether it was worthy of all the excitement. Here it is:

Manrico Count di Lama

and—whisper it lowly—this was opera in English, if you please!

Nobody but a true dramatist ever makes his last act the best.—Hargood.

OURSELVES AMONG

I'really happened at last! Yes, the curtain went up on A Thousand Years Ago on time. I know it seems almost incredible, but take my word for it, and don't be caught unaware, as I was on the opening night, when I told my chauffeur he need not hurry. I was fully aware that the newspapers read at 8.15 charp; but, dear me! how could I suspect that they meant it this once? At any rate, when I entered the Shubert I found myself in darkness. I couldn't see my hand before my face, although my white gloves had just come from the cleaners. If it hadn't been for the faint odor of gasoline which they still exhaled I should have thought myself dreaming when a girl usher informed me that I'd better remain where I was just then.

Supposing that the scene was one of those brief

should have thought myself dreaming when a girl usher informed me that I'd better remain where I was just then.

Supposing that the scene was one of those brief introductory affairs, I made no remonstrance, but turned my attention to the dimly-lighted stage, across which Chinese were moving in formal pairs with the Prussian goose step, as approved by the Kaiser. Fancy the goose step a thousand years ago! Then, oh, then, there came more light and—a pair of legs! Great critics in music, art and literature have at times failed to praise the unsigned works of great men, but I can truthfully say, when those legs went akipping across the stage while their owner played a weird, fascinating flute melody, I remarked to my escort, in amazement, "Why, where—what—whose legs can those be?"

Now, mind you, I had not glanced at the programme and had not looked at the flute-player's face. All I could see was the perfection in line and exquisite grace in movement of those legs. My escort gave a little pitying laugh. "But where did they come from? Why haven't we seen them before?" I persisted. "They are the legs of an Apollo Belvidere!"

"For Heaven's sake," muttered my escort in low tones, annoyed by my display of ignorance, "those legs were famous thirty years ago. That's Adonis Dixey!"

But Dixey's legs are not the whole show by any means. Dixey's art is a delight. The flute-player is one character you will never forget. Don't miss A Thousand Years Ago. It possesses all the ingredients to charm, provided one is not lost to sentiment. There is a fading rose, a beggar's wallet, and the flute-player's song, written by William Furst, as haunting as that in The Garden of Allah.

Although the first act was a long one, and no late person was seated until its close, I didn't really mind standing on my French heels so long. And if other managers will follow the Shuberts' good example we shall have no more wasted first acts.

From A Thousand Years Ago I went to the Twelfth

shall have no more wasted first acts.

From A Thousand Years Ago I went to the Twelfth Night Club's Reception.

It was quite a night!

Everyone knew everyone else, and there was a lack of formality which made the affair most enjoyable. There were so many notables that it was impossible to remember them all. One thing in particular impressed me, and that was a marked lack of shop chatter. Beyond an identification exclamation, such as, "Oh, there is Grace George!" or Alice Fischer, or dozens of others, little was said about the stage. Miss Fischer loomed upon the horizon with her usual stateliness, sparkling eyes and merry smile. Don't ever try to be dull around her. She wouldn't permit it. Mrs. Edwin Arden, with her lovely face and quiet manner, was here and there making people feel at home. The women seemed to have selected their most attractive gowns for the occasion, while the men—the men wore ivy leaves (in their lapels, of course). There were so many playwrights scattered around that I didn't try to separate the successful from the unsuccessful and those that hope-to-be-successful-someday ones. The author of Henry of Navarre, played here by the Terrys, Mr. Devereux, and his wife, were among the London newcomers to our city who were busy greeting old friends. Mrs. Devereux some years ago understudied Isabelle Irving at Daly's and they had not met again until Twelfth Night.

Daniel Frohman was seated very near the stage

Night.

Daniel Frohman was seated very near the stage when the sketches were given. Mr. Frohman carries with him always such a genial smile and kindly attitude toward everyone that he is much sought after on

such occasions.

By the way, before I forget it, I must comment upon Bee Drew's make-up in the sketch. I had never seen her wear such a blond wig before and she looked positively lovely in it. She has abundant hair, which I am sure rests on her head all the time instead of on the bureau part of the time, but Bee should have been born with yellow hair.

I ran into Blanche Bates in the hall. She is absolutely sylphlike, and one would never suspect her to be the mother of her child. She is the same unaffected Blanche, with her sweet voice and impulsive,

girlish manner. Good-heart seems to shine from her eyes. No wonder her friends adore her. She looked very happy and proudly referred to "my daughter." Rena Belasco Gest fitted about in white satin and lace. She is a dainty little creature who might have stepped from a fairy book.

It was twenty minutes to two when the entertainment proper closed and the supper began. On my way to the elevator I saw a lone man seat himself in a corner of the hall settee. But he was not waiting for the elevator. His eyes, when not fixed upon a copy of the Morning Telegraph, traveled impatiently toward the door of the reception room, as though to



MR. LENNOX PAWLE. Molfett, Obloago.

say, "Why don't they come?" I recognised William Brady, but knew that his vigil would shortly be over, since I had just left his pretty wife and charming daughter getting into their wraps.

daughter getting into their wraps.

Two of the most popular persons present that evening were Bijou Fernandes and "Billy" Abingdon, who has just returned from an extensive tour over the Orpheum Circuit in a sketch, The Honor of It. I first saw them in the long hall at the Astor, where Abingdon was attracting just as much attention, by reason of his faultiess evening clothes, as though he had never left New York for a tour. How he can, and does, dress! Other men wear similar clothes, but—there's no use denying it, Abingdon must be classed with the handful of perfection-dressed. Then, too, he has such handsome brown eyes, and such a genial smile, to say nothing of his well-bred manner. We need his type right here in New York, and I told him so. What do you think he replied?

Why, with a eulogy of the West. Yes, he did. If Mrs. Abingdon had been with him, he said, he would have asked nothing more in the way of contentment. As for the Orpheum Circuit—I should advise its press agent to call on Abingdon without delay. "Such comfort, such luxury, such thoughtful treatment of the actor," he said, "was almost unbelievable to players who have traveled in the East and have encountered miserable quarters."

His description of the shower baths attached to the dressing-rooms, the telephonic communications, the electric conveniences, sounded more like an up-to-date hotel, or the Century Opera House, than anything else. He also stated with conviction, from personal experience, that the New Oregon Hotel at Portland. Ore., makes the New York hotels shrink into inns. and that the latest hotel in Oakland, Cal., furnishes thes dansants, a splendid orchestra, symphony concerts and the highest forms of entertainment free as an almost daily occurrence. If the West could only hear

and that the latest notel in Oakland, Cal., furnishes the sansants, a splendid orchestra, symphony concerts and the highest forms of entertainment free as an almost daily occurrence. If the West could only hear all the delightful things Mr. Abingdon has to say about it, it would be willing to treat him as a guest from the moment he sets his foot across the Mississippi

Recently I referred to Mr. Lennox Pawle's clever acting and his unique face, which is distinctly Mr. Pawle's and by no possible mistake could belong to anyone else—a fatal possession, in the opinion of New York managers, but a valuable asset as illustrated by Mr. Pawle during his portrayal of characters with (Continued on page 15)



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EN ROUTE

By ALBERT FINDLEY

A N advertisement in a newspaper was the cause of my first venture in the show business. It called for "medicine" people, and I was familiar with the requirements of a "physic trick," so I bluffed my way into getting an engagement as a general utility man.

I hastened home to prepare for an immediate departure. Slipping my father's suit-case out of his room, I packed it with my few belongings, and in the stillness of the night I followed the example of Longfellow's Arabs, and "silently stole away." Stole away with forty-five cents in my pockets

Longfellow's Arabs, and "silently stole aw away with forty-five cents in my pockets and a very light suit-case—but such is the assurance of youth. I had some of that assurance taken out of me when I reached the station and found that I had been left behind, but instead of accepting this as a warning, I invested forty cents in a ticket and the remaining five cents for some tobacco to fill my corncob pipe.

A six hours' wait for the train made me very hungry, and when I was welcomed at my destination with a nasty, cold April shower I had that queer feeling that always accompanies the thought, "I wish I hadn't."

There was no one around the station to direct me, so I started up the lone business street of the town in search of my employer.

business street of the town in search of my employer.

I was surprised to find that the "big top," the cook tent and a sleeping tent were already up, although there did not seem to be anyone around. After lifting the flap of the sleeping tent and taking one look, I was half inclined rather to stand the inclemency of the weather than suffer suffocation in the closeness of the tent. A big gasoline torch was being burned for the warmth that it gave, and its thick fumes almost stiffed the six people who were huddled about in various positions on the cot, boxes and the pile of straw that was evidently intended for a bed. A big, red-faced man, with a retreating chin and a slight semicircle of hair at the back of his head, saw me first, and invited me to enter. I don't think that I was expected, but I told them that I was a member of the troupe, and as the manager of the show was not there to dispute my statements, I was accepted and turned over to the cook to assist in preparing the evening meal. The cook proved to be a fine fellow and we got along admirably together. I first peeled the potatoes, and then he gave me a nickel and a bucket to get a quart of milk.

Previous to this I had had the idea that everyone in the country kept a sort my employer.

me a nickel and a bucket to get a quart of milk.

Previous to this I had had the iden that everyone in the country kept a sort of a private dairy, and that milk was the most plentiful product of the farm.
But I soon found out my mistake.

Through the mud and rain I tramped from one house to another in my vain search, until I came to the conclusion that all the cows had died in the night. At last I found the object of my queet, but the woman asked six cents a quart; and when I told her that a nickel was my limit, she said that she might give me a scant quart, and she certainly emphasized the word "scant" when she filled the bucket.

I arrived back at the tent just in time for a real meal, and it wasn't just because I was hungry that everything tasted so good; it was a case where the cook knew just exactly what he was doing. I afterwards learned that he had been a chef in some of the best of the city hotels, but bad health had caused him to seek a more open-air life.

The pile of straw proved to be a fairly comfortable bed, but on account of the poisonous smoke and sickly smell of the torch I didn't get much sleep.

The next day the Doctor came for dinner. He was a prepossessing man of about forty-six, with prematurely gray hair and a gray mustache. He had an air of refinement and an attractive personality that inspired confidence.

I will never forget that dinner. It came as such a surprise. It might not have seemed such a wonderful affair under different circumstances. Once you became interested in that dinner, you forgot all about the tin plates and spoons, the steel knives and forks, and the tin cups and paper napkins. Without saying a word, the cook gave us some very cheerful philosophy—even the odors from the dishes lifted the depression brought on by murky weather and made optimists of us all.

That afternoon was devoted to hard work in put-

optimists of us all.

That afternoon was devoted to hard work in putting in the reserved seats, erecting a ticket-box and making general preparations for an opening on the following night.

The next day being Saturday, the deserted main street of the little town became alive with people, and the Doctor decided that it was about time for some action. Hiring a farm wagon, he loaded on a wheezy little box-organ and started for the busiest

MR. JULIAN ELTINGE. Strauss-Poyton, Kanses Otty.

To Be Seen in a New Parce by Otto Haurbach, Early in February. Direction
A. H. Woods.

section of the town. He seated himself at the organ, and it seemed that the sweet strains of music were invisible lariats that slowly but surely pulled the victims around that wagon and held them there until the producer of the melodies might find some other means of retaining them. After hypnotising them with a carefully-worded spiel, he used some electric belts and dough pills to pry the money from their pockets; then, after telling them to come over to the tent that night for the big show, he drove back and paid the driver off with some pills and a belt.

Although the opening performance was to be free, there was a reserved section roped off, and I was assigned to the important duty of ushering. I naturally felt the dignity of my position, and accordingly was very polite to the ladies and very gruff to the little boys, who regarded any attache of the show as a superior being.

The Doctor sandwiched his lecture in between the acts of the show. With the aid of a chart, he proceeded to show everyone in the audience just exactly what was the matter with them, and also just exactly how to cure themselves of their maladies. He

gave me the wink, and I passed through the audien with his belts and pills. When he could no long force a sale on these, he turned his attention to so and demonstrated its merits upon a very dirty bethat he induced to come upon the platform with the promise of a ten-cent piece. The demand for so was so great that all the performers came out their make-up and literally grabbed the money from the people, as they shoved soap into their hand shouting all the time:

"One more, Doctor!" "Anyone else?" "Lattime around!"

The Doctor seemed pretty well satisfied that night after the show, and to show his appreciation he too us all over to the restaurant and told us to orde whatever we pleased.

The next morning everyone seemed to be in jubiliar.

us all over to the restaurant and told us to ore whatever we pleased.

The next morning everyone seemed to be in jubils spirits with the exception of one. I sat on an everted keg and sucked in mouthfuls of disagreeal smoke from my corncob pipe. Someho or other the novelty of the thing wearing away very rapidly, and I we beginning to see things as they real were. Here were the very parasites life taking the symbol of real labor as giving nothing in return. It was simply a case of working the victims to a state of money-parting intoxication that they must afterwards regret.

And the smoke brought thoughts home. Not in visions which are picture as appearing in the wreathy clouds, by bringing on a very evident and growing illness. As I had not heard any mention of walary by anyone connected with the troupe, I felt rather timorous aboasking for the forty cents necessary transport me back. I went into the teafter my suit-case, with the intention disposing of about forty cents' worth its contents, but when I reappeared with it my hand, a gentleman, who he seemingly come from nowhere, relieved to the station, where we board a train and went home together—me of its weight and carried it for a down to the station, where we board a train and went home together—me father and I.

OTHELLO WELL APPROVED

Good reports are reaching the lof the Faversham production of Orecently revealed at Toronto. The of the Toronto News and, among

Good reperts of the Faversham productive recently revealed at Toronto. The of the Faversham production of the Toronto News saper among of things:

"Never has Mr. William Favers been in a better position to revive Ott than at the present time, when he the support of a company seldom eqfor artistic interpretation and existing in the present dramatic season. The premier evening at the Royal Alexandra Towill stand out as an epoch-making in the present dramatic season. The premier evening at the Royal Alexandra Towill stand out as an epoch-making in the present dramatic season. The premier evening at the green-eyed stook possession of his soul, a man by the elemental forces of his nature of the present of the season and power, not easily give a lage was in splendid contrast to sinking his individuality in the plending all the villains of the stocharacterization that seemed a living reality. A Mr. Pedro de Cordoba revealed himself as the plished actor, giving a significance to his few? I made the role the outstanding one that it is Mr. George C. Somnes was not quite all the desired as Roderigo, but he fairly well sustrole, although it sank into comparative inside beneath the splendid interpretations of the sciples. As Desdemon, Miss Cecilia Loftus a rather girlish conception that was strongly and reached the highest heights in the bed-chamber scene. As Emilia, Miss Owas capable and gave the role its trance in the play. Some few of the scene in the play. Some few of the scene in the play. Some few of the scene in the play is taken as might be, as a whole, the production was one of importance.

"The scenic investiture was exceptional the second set, a street in Venice, showing the second set, a street in Venice, show

THE GENESIS OF A FAMOUS DRAMA



PRIEDERICH HALM, THE AUTHOR OF "INGOMAR."

O problem has exercised people more than the authorship of Ingomar. In England and America Maria Lovell is widely credited with the writing of the play, for everyone recalls her eautiful lines in the drama:

Two souls with but a single thought,
Two hearts that beat as one.
Yet Miss Lovell was only a clever translator, and

Ewel Seelen und ein Gedanke, Ewel Hersen und ein Schlag, are as familiar to German ears as they are to ours.

To be sure, students of the drama know that Miss Lovell made a charming translation of Der Sohn der Wildniss (The Son of the Wilderness), which she called Ingomar, the Barbarian; but the general playgoer does not.

The old drama has grown a little too sentimental for to-day, but not so many years ago it was the ambition of fair young tragediennes generally to play the grateful role of Parthenia along with Rosalind and Juliet. Mary Anderson is probably better remembered as Parthenia than in any other role, and not a great many years ago Julia Marlowe still had it in her repertoire, with Tyrone Power playing Insports.

Ingomar.

For all the changes that have come over the spirit of our dreams, Ingomar is an admirable play, though it is able to exercise a greater charm over those who see in it the historic development of barbarism through the influence of civilization, typified respectively by the ancient German, Ingomar, and the soft and beautiful Greek, Parthenia, than over the mere idle play-goer. Players still cherish it for the opportunity it affords two truly poetic interpreters.

This play was produced for the first time on any stage at the famous old Burgtheater, Vienna, Jan. 28, 1842, as "a dramatic poem by Friederich Halm." This followed seven years after the author's first work, Griseldis, in a revival of which a young actress named Julie Rettich had won widespread fame as the delineater of the title-role.

No one suspected for a long time that Halm was only a pseudonym, assumed by Baron von Münch-Bellinghausen, a young Austrian state's counsel, who soon formed a strong attachment of friendship for the actress and was rejoiced to see her score one of the greatest triumphs of her life in the role of Parthenia, a triumph which even exceeded her success in that of Griseldis. At a later date Madame Rettich achieved another notable triumph in the role of



JULIE GLEY-RESTICH, THE ORIGINAL PARTHENIA

Thusnelda in Halm's drama, The Gladiator of Ravenna; but it was as Parthenia that she was best remembered, and is still remembered, long after her death. She made one of her last appearances on the stage at the Victoria Theater, Berlin, in Halm's last drama, Begum Somru, dealing with an Indian subject, in 1865. Halm himself died May 22, 1871, in the office of Austrian Imperial Intendant of Theaters.

Several rare old prints of the author of Ingomar and the original interpreter of Parthenia are herewith reproduced.



THE BURGTHEATER IN VIENNA IN 1836, WHERE "INGOMAR" WAS ORIGINALLY PERFORMED.



MADAME RETTICH AS PARTHENIA, HERR LOEWE AS INGOMAR, IN THE ORIGINAL PERFORMANCE.

NEW JEROME K. JEROME PLAY

NEW JEROME K. JEROME PLAY

Robina in Search of a Husband is the title of a new comedy, described in the programme as "an absurd play in four acts," which was produced at the Vaudeville Theater, London, Dec. 6, with the author's daughter, Miss Rowena Jerome, in the title-role. It is credited with success on the opening night, and full of action from curtain to curtain.

The comedy opens at "The Dovecote," a picturesque country inn, to which a certain Kate Gamlett, the charming daughter of a hotelkeeper, is coming to take up the position of chambermaid. Kate has a past—painful but not discreditable to her. She has been married by a young man named Raffleton, who has mysteriously disappeared after the ceremony and has not looked her up since. He is a knockabout aristocrat, a sailor and wanderer, but when he becomes Lord Rathbone he starts a search for Kate, and, with the object of meeting her, comes down to "The Dovecote." Another visitor to the inn is Robina Penniciuque, an American heiress, and an old friend of Kate's, with whom Lord Rathbone, who is extremely susceptible, had started a flirtation when they met, by accident, in traveling. Robina, wishing to see if Rathbone "loves her for herself alone," prevails upon Kate to exchange identities with her, and bribes the bewildered innkeeper to assist the deception. Robina, by the by, has what Mr. Weller would have called a "priory 'tachment" to a romantic young man, who has disappeared after certain love-passages. When Rathbone turns up he finds, as he thinks, his lawful wife serving as the chambermaid, and decides to stick to her. though as the real Kate was a ward in

Chancery the marriage might possibly be annulled. Why he does not detect the imposture, by failing to recognize a likeness, is not exactly explained. It is strange that he has so far forgotten Kate's appearance that he accepts Robina for the person she pretends to be. But his inclinations turn to the real Kate, who is staying on as a visitor at the hotel. There is some amusing business when Robina, in her character of chambermaid, has to wait on Kate and Rathbone and watch their approaches to each other. When she is in tears of disgust at Rathbone's preference, to her enters the young man of her Love's young dream, a solicitor named Horace Greenleaf, who had flown from her side as soon as he heard she was a rich heiress, but who returns to his allegiance now that he believes she is a servant.

The action might here be expected to flag, but the

The action might here be expected to flag, but the inexhaustible fertility of Mr. Jerome's invention introduces at this juncture an American named Amos Jordan, who claims Kate—who, please to remember, is still impersonated by Robina—as his long lost

sweetheart.

Amos Jordan and the Hon. Susan Raffleton, who wants to get her brother's marriage to an innkeeper's daughter annulled, suspect some deception, and cause both the real and the pretended Kate to be arrested on the charge of murdering Miss Penniciuque. They are locked up in a storeroom with a comic country policeman, who goes to sleep, so that Rathbone and Horace are able to release the prisoners and entertain them at a frolicsome repast. Lady Susan pairs off with the American, a telegram comes telling the police to set free the "accused," Rathbone resumes posses-

sion of his lawful wife, the exchange of identity is confessed, and Robina's search for a husband ends with her happening on her old flame, and his consent to undertake the burden of sharing her fortune.

THE A B. A.

He was a B. A., which, you know,
Means Bachelor of Acting;
He studied long and studied wide,
The way to walk, to sit, to stride—
The rules were most exacting!

He spoke a dozen foreign tongues,
And he could dance divinely;
To fence and box, and sing a song,
He'd studied wide and studied long,
And he could do 'em finely.

He knew the way to sip a cup
Of tea with grace delightful—
Behind a screen to smartly hide—
He'd studied long and studied wide,
Of polish he was quite full!

And yet he couldn't get "a shop,"
The quest was quite distracting;
Though he could dance and sing a song
And fence and box—he'd studied long.
They hadn't taught him acting!

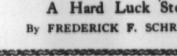
-The Pelican



BLACK FRIDAY

A Hard Luck Story

By FREDERICK F. SCHRADER



RIDAY! It was cloudy and cheerless without, and this was the day that Jonesmith, the famous manager, had promised to give Brown a decision whether he would produce his play or not. For Brown, everything depended on that decision. Well, rather! Ever since he came to New York he had gone from one manager's office to another, and always with the same result. He now realised what a struggle it was for an unknown author to try to dispose of a play. Ah, such a story as he could have told if he liked!

He made many friends among managers, actors,

dispose of a play. Ah, such a story as he could have told if he liked!

He made many friends among managers, actors, and playwrights during the seven years that he was dramatic critic of the Assles Esgle. It had always seemed to him that all he had to do was to come to New York, and every manager's door would be open to him. He soon discovered that he had deceived himself. Managers are busy men. They deal with so many people—actors, musicians, agents, playwrights, scene painters, mechanics, and railway men! There was no end of them; and they had to surround themselves with ramparts in the form of outer railings, and cheval de frise in the shape of office boys who never understood a message, and were as wooden and unsympathetic as nutmegs.

Brown, who had been a great man in Asalea, soon found himself waiting for "his turn" and cooling his heels in the managers' ante-rooms among miscellaneously assorted groups of minor actors and chorus girls. If he finally surmounted the ramparts, circumvented the office boy, and walked into the manager's office, he invariably found the manager with an air which, though outwardly cordial, impressed him as strangely preoccupied; and he soon came to the conclusion that these former friends gave his plays no more consideration than if he had been a patent corset drummer.

Three months of this kind of experience convinced

ast ect, the

as strangely preoccupied; and he soon came to the conclusion that these former friends gave his plays no more consideration than if he had been a patent corset drummer.

Three months of this kind of experience convinced him that the friends he had counted on were too busy to keep their friendship warm, and that there was a radical difference between friendships in Asalea and New York. The expected success was slow in coming; his purse was running low, and his prospects were diminishing day by day. Yet only three months ago the future had beekoned him so luringly?

In a word, Brown was hard up against it.

And this was the day on which his fate was to be decided, and it was raining?

"It always rains when I'm due for a fall," said Brown, bitterly, as he rose from his slumbers and raised the window curtains.

A cold, milky white mist had settled over everything, and shut out the view of the street below. The last flickering hope in his breast began to wane. But be had arrived at that philosophic stage where apathy begins—he had settled down to a feeling of resignation. He was not quite so hopeful as once upon a time. Confidence in his ability he still retained, but he despaired of finding a manager who would produce his plays.

"Ah, well! we are all in the hands of Providence," he said; and just now the most important thing to do was to get breakfast. He searched his pectua, and burst into a triumphant roulade of indescribable sounds at finding 25 cents in the lining of his vest pocket in excess of his known resources.

"Holioficitarum-tarum-ayti!" he hummed with an absent air, as he brushed his hair before the cracked mirror of his bedroom and prepared to breakfast at the Broken Shutter restaurant.

Suddenly he stopped singing, and looked at himself in the glass with a startled expression.

"Great Jupiter!" he exclaimed; "on top of its being Friday, which is hangman's day, I'm singing before breakfast, which is the worst omen of ill-luck that can possibly happen!"

As he buttoned his collar and tied his cravat h

show that he was not so concerned about his play as they might fancy. He could go the next day. Saturday was his lucky day. It did fail him sometimes; but, as for Friday, he couldn't recall a fluke of good luck ever befalling him on a Friday!

By this time he had put on his coat, and was ready to leave the house.

On the way to the Broken Shutter he spent a cent for a newspaper. He entered the restaurant, determined to order a cup of coffee, two boiled eggs, and some rolls. That made a very good breakfast for a quarter of a dollar, and would sustain him till 5.30, when he would go to Spontini's and have a spaghetti dinner with wine, which cost 35 cents.

While waiting for the maid to take his order he opened the paper.

While waiting for the maid to take his order he opened the paper.

Heavens! It was the thirteenth day of the month!
Did any one ever face such combination of malignant circumstances! Friday, the 18th, and one of the most momentous events of his life was hanging in the scale! And—and—

No, this was too much of a good thing!
The waitress was cross-eyed and had red hair!
Of all omens, signs, and presages in the horoscope of fate nothing could be more fatal than a conjunction of such elements—red hair and strabismus in a waitress!

Brown, with difficulty, suppressed a grean. He

of fate nothing could be more fatal than a conjunction of such elements—red hair and strabismus in a waitress!

Brown, with difficulty, suppressed a groan. He felt his heart sink within him; but he would be a man to the last! It might be useless to fight against fate, but he would fight just the same. He would defy fate, laugh at it, map his fingers under its impertinent nose, and face Joneumith in his den, even with a chip on his shoulder. As he swallowed his breakfast he rehearsed what he would say to the manager. He would walk in with a jaunty, defiant air, with a smile of bravado, and say:

"Well, Jonesmith, old boy—" (Calling him Jonesmith, old boy, would serve to reduce the manager's self-sufficiency by several degrees.) "Have you read it? No! Well, you've missed the best play that will ever be carried into your office; but even if you had read it, you wouldn't know a good play unless you saw it on the stage of another manager's theater. Oh! you have read it? Never mind emplaining. I know just what you're going to say—you're cory; it isn't just what you want. Ah, Jonesmith, you're one of the unfortunate many who never find what they want, because you're always looking for something that doesn't exist! And if an Ibsan or a Shaw should happen along by the name of Brown, you'd have your office by tell him you were too busy to see anybody; and while Brown was placing the manuscript of a work of genius into the hands of your rival, you'd be smoking black cigars and telling funny stories in your inner office. That explains why you are scoring one failure after another."

That's what he would say to him! What was the use of conciliating Jonesmith any longer and feeding his insufferable vanity, when he had purposely made an appointment for Friday, the 18th, when everything conspired to undo Brown and to make his hopes tumble like a house of cards?

He paid his bill, reluctantly gave the cross-eyed waitresses in his path? Surely a well-regulated Providence, which managed and staged plays on a scale so much larger

He determined to revise his speech and wait for an inspiration when Jonesmith should actually refuse the play. Then he would let the corresive acid of his satire do its deadly work unchecked.

He was so mentally wrapped up with Providence and Fate and Jonesmith, the cross-eyed waitress and his play that he never noticed passing under a ladder! He had swung abruptly around the corner of a large

hotel, where some masons were repairing a quadrigation over the entrance. This was the most fatal omen of all, and he did not observe the ladder until he had passed completely under it. Passing under a ladder! Can you imagine such a thing?

Nothing could have convinced him now that all these happenings were not the result of a conscious and carefully elaborated conspiracy of a higher power, which had conceived a grudge against him!

"What is the use?" he muttered in an undertome, feeling a sudden disposition to recklessness and an irresistible desire to cast discretion to the winds.

He hardly knew what he was doing, when he felt himself in an elevator with a number of people and lifted to the *thirteenth* floor, where Jonesmith had his luxurious suits of office rooms. He opened the door, and beheld the stupid office boy looking at him with the expression of a carved Totum.

"I want to see Jonesmith," said Brown.

"I want to see Jonesmith," said Brown.

"I want to see Jonesmith," said Brown.

"Here it is," said the office boy.

"But I've got an appointment with him for 11 o'clock to get his decision on a play of mine," all but shouted Brown.

"Here it is," said the Totem, handing him a large envelope with a play.

Brown was not surprised, but he lacked words to express his indignation. After such experience as he had gone through, nothing else was to be expected; but here was not only his play returned, but the author denied admittance and scornfully put off by a wooden-faced office boy. He was denied even the satisfaction of speaking the lines that were to annihilate Jonesmith.

But, as he had said before, what was the use?

He left the office had slammed the door wrathfully after him. He felt impelled to laugh right out, essentium, the envelope in his hands.

"Here, you ninny!" he exclaimed, addressing the Totem; "give me my manuscript. This is addressed to a man named Fituaddie, or something like that, and it's not my play!"

The boy took it and gased solemnly around for Brown's envelope.

"Ain't that your n

OLD NATIONAL THEATER, BOSTON

OLD NATIONAL THEATER, BOSTON

In 1831 a small wooden building was erected by W. and T. L. Stewart on the old mill pond fronting Traverse Street. This was designed for equestrian performances and was called the American Amphitheater. William Felby, formerly of the Tremont, became the lessee and remodeled the interior so as to adapt it to dramatic performances and it was opened July 3, 1832, under the name of the Warren Theater. It was reconstructed in 1836 and reopened in August as the Warren National Theater. After a few weeks it took its old name. April 22, 1852, it was burned. It was rebuilt and opened Nov. 1, 1852, and continued under various managements until Sept. 8, 1856, when it was opened as Willard's National Theater. Dec. 10, 1866, the name was changed to the People's National Theater. During the season of 1860-1 its old name, National Theater, was restored. After one or two changes the theater was burned March 24, 1863. The building was situated at what is now the corner of Portland and Traverse Streets.

At this house Jean Margaret Davenport made her first Boston appearance, as did Julia Dean, a favorite Western actress.—Boston Globe.

When a strong effect is made, the eye, the pose, very feeling should be, for an instant only, a picts till the public digest it. If it is disturbed by summeaning movement, the strength is lost and audience will at once discover that they are not le ing at a master. This characteristic of the amatemay wear off in some instances, but I do not remember any.—Jeffenson.

Nature refuses to be imitated, but invariably rewards the artist who has the modesty to suggest her.

STOCK THEATER CONSIDERED THRICE

With Allowances Made for Pocket and Art

ERALDINE! Did you put on your chest protector? Jimmy, did you wipe your nose and blacken your shoes on the heels? Then hurry or I'll never take you to a matinee again!" And so, with a final "lick and a promise," we scurry out on either side of mother, Sunday shoes squeaking with newness, painfully starched frock scraping, all a-tremble with anticipation as we think of the handsome Claude de Vere, whom we saw last week as Richelieu, awaiting us at the twenty-five cent Monday matinee, this time as a noble somebody in The Two Orphans or When Knighthood Was in Flower as the case may be.

Those are the patrons who roll the quarters into the

Those are the patrons who roll the quarters into the coffers of the stock theater; they are the ones to whom the heraids, three, sixteen, and wenty-four absets are mainly addressed. They pay to see the play, enjoy every bit of it, talk about it, and, best of all, come again. In them is represented the institution of the home, something that is theatrically, more vital than that vest fraternal organisation salled the brotherhood of man. Naturally, the house manager meets them with deference, hanging with trepidation on their very symptoms of tears and laughter. As far as he can, he endeavors to keep them in the best frame of mind; he advances to placate them before they are irritated; he does everything he can make practicable (within his margin of profit), to insure their personal comfort.

The real status of the stock theater is almost wholly lost sight of in the circumstance that it usually appeals to a popular taste. To do that, it must be operated with economy, which in most cases implies cheap talent and cheaper plays; and that, too, stigmatises it as an inferior kind of dramatic attraction. As a matter of fact, the best cort of stock house may rank highest in the field of artistic endeavor. People who patronise the average stock house make demands upon it that are not easily met. These demands may be described as the four big C's. The plan must be operated in such way as to be Creditable, Cheap, Comfortable, and Convenient. First consideration, therefore, is the Public.

What is the best way of cultivating family patronage? If it comes satisfactorily on certain days of the week something must be done to draw it on the off times. Very well. The shall be served at the matines. Receptions will be held at given intervals on the stage, when the spenature may meet the actors and form personal attackment that will bring her back to the box-office. Motion pictures will be taken of the outgoing audience on certain days, and exhibited in the theater, on the same day week. That was done by a stock thester in one of

structed, poorly ventilated, and inadequately heated, to see one. Has the manager, who is now receiving con-sideration second after the Public, forgotten the first of the four big C's, the demand that the attraction be Creditable?

of the four big C's, the demand that the attraction be Creditable?

The whole function of the stock house, as we have it, is not just to strike off indifferent copies of original productions at popular prices, but to give the plays in the best way.

Incentive has been given of late years to the policy of presenting a new leading man or woman each week with the resident company. "Stock Star" is the technical term. The idea is excellent, provided too much stress is not placed upon the featured player—that is, that if most of the money is not invested in the principal, with little or none paid for adequate support. A gituation of that kind is a case of the star tail wagging the company dog. A repetition of the same warning may be given where the actor playing leads is permanent. It matters not whether he be



EMMY WEHLEN IN "THE GIRL ON THE FILM."

stable or on the go, so long as his financial considera-tion is preposterously inconsistent with the salaries of the humbler players in the organization.

tion is preposterously inconsistent with the salaries of the humbler players in the organization.

Stock actors, too, are frequently remiss in their obligations. They often show strong tendencies toward mediocrity. In the tireless, arduous labors of the stock company, a player soon learns that harping on one string is more conducive to his good health than the enervating search for correct conceptions. The juveniles play juveniles, the characters characters, the leads leads, the heavies heavies, and almost before one is aware of the inertness of things they have all settled into ruts, jogging along their existences with the matter-of-factness of a drover's cart.

Closer sympathy induced by the peculiarly local atmosphere between the actor and his audience, develops his pose, his strut, his mannerisms in general. Into the play he injects "gags," comments, and "local stuff," ad lib. He is in fair way of becoming an "idol." His overplaying throws the whole composition out of key; the organization is disrupted, and he becomes stigmatized in the eyes of all outside of the immediate circle in which he revolves, as just a "stock actor." Sic transit gioria.

On the other hand, the really ambitious and thoughtful player, who receives the third and final consideration in this platitude on the stock theater, will find in that humble position opportunity for his most carefully prepared excursions into the dignity of a noble art. In the first place, there is the advantage

of getting the complete conception of the originator of the part which comes to his hand. On that score alone he should be able to present a fair reproduction of the initial idea. Supplementing that stimulating perspective is his own conception which enables him, as Shaw would say, to stand upon the shoulders of his predecessors. The idea to be followed out is to get the keynote of the character, and play it to make that dominant and the rest consistent. When a dramatist writes a play, he has one particular purpose for the creation of each character. That is the keynote. Determination of that is the absolutely certain establishment of the way any figure is to be played. This conception may disagree with previous ones, but the method described is the only correct index.

Return again to the second consideration, the manager. The actor has received his due, so let this functionary be deliberated upon more completely, with particular reference to those things he may do with his house and his company to draw in the first consideration, the Public.

By engaging good actors to appear in good productions, and at the same time subordinations them to

house and his company to draw in the first consideration, the Public.

By engaging good actors to appear in good productions, and at the same time subordinating them to the plays, he will take a decisive step toward the object of his desire. Versatility will be encouraged in his actors (and certain likely prejudices of the audience reduced to insignificance), by having them play in various kinds of roles from week to week—that is, after the fashion of the German theater, one to do a servant bit this week, and next a principal. This implies that the entire company must be made of competent actors. It is wrong for the manager to contend that he cannot afford it, for improved attractions will mean better receipts.

A stock manager is in a position peculiarly his own when it comes to the matter of providing clean plays. That is one of the most serious and difficult demands made upon his intellect. At the same time it is easy enough for him to select an attraction on the safe side. Literally thousands of plays are available, many of them out of copyright, and many more on which the royalty to be paid is low. He is encouraged to take the novel, but to avoid the sensational. It is a matter of dollars and cents. Prurient plays attract this week, but they repel the next. They fascinate before being seen, and disappoint after, for nothing can satisfy the anticipation aroused in such way. It is better, therefore, to present plays that satisfy, to smaller but steady audiences, than to play something under police surveillance to S. R. O. this week, and empty chairs next.

Production of musical pieces is an excellent alternation.

next.

Production of musical pieces is an excellent alternation. This does not mean operettas. It rather implies musical comedy, where the dancing and songs are not beyond the capabilities of the company, and do not occupy so much of the time as to disappoint if only adequately given.

Then there is the production of new plays. Of course, the average manager is not anxious to attract widespread attention to the shortcomings of his organization, necessarily existing because of the slenderness of his funds. He is satisfied to keep things down to the domestic level, so to speak, of his matinee girls. Then the new play may not please in a single particular, whereas he knows that the regular plays that come to him must have had some merit, or they should never have seen Broadway. But he may be sure, if he manages well, that a new piece will arose sufficient interest to draw business for the single week. As to the cost of the play, it need be no more than be pays for the hand-me-down success of two seasons ago. The guarantee of production, and a fair royalty is all that is necessary. A local paper may contribute some clean publicity by running a contest for the selection of the necessary drama, with no more that that for the prize. Scenery may be procured from the storehouse. And, above all, there is the chance that the piece may win out, as some of the productions of John Craig at the Castle Square Theater in Boston have done, and make money on its own account else where.

Jack Blunt.

MAXIMS OF THE STAGE

An actor is a public instructor.—EURIPIDES.

Players—they are the only honest hypocrites.—WILLIAM HAZLITT.

Art must never become reality; nature triumphast art must fall.—Schiller.

Scenery cannot make a tragedy, but it can help bruin it.—Norman Hapgood.

The real work of the stage lies in the creation of a character.—RICHARD MANSFIELD.

The deaf and dumb can selse the story of Hamlet and enjoy it.—BRANDER MATTHEWS.

Not the first best, but the second or third best will draw the multitude.—JOHN BURROUGHS.

An audience will always pardon a slight extravegance if it charms while it surprises them.—Joseph Jefferson.

ESMOND SAYS SOMETHING ON SOMETHING TO SAY

BUSHELS of eloquence pro and con on the teaching of playwriting might have been saved had it been possible for the knights of offence and defence to agree on the distinctions between thee and thou. To some, playwriting means the conception of ideas; to more, the manner of expression; to others still, it conveys both conception and technique, which is simply another way of saying expression, or the means to the effect. But then some may feel as the poet Guilford in Iole. "To me," he says, "a word means nothing. And the more of them I utter, the less they mean." In all events, however the learned doctors may disagree on terms, they all agree to the conclusion that a man may be taught a way to bring out the idea, to develop the creative faculty, let us say, that is in him. So when Henry V. Esmond, author of The Wilderness, When We Were Twenty-one and a long list of other plays, here with his London Criterion Theater company and now appearing in his own piece, When Eliza Comes to Stay, declares that playwriting cannot be taught, he means, we take it, that no underlying dramatic idea may be instilled in one man by another, but believes that if the idea is there he may be taught a manner of giving it voice. Which certainly seems an honest and fair position.

At least that is the way I am impressed by Mr. Esmond's attitude. He is a gentleman of rare charm and manner. The pleasant consciousness of that genuine distinction is something quite at variance with the peculiar want of trepidation in the professional interviewer hardened to association with the great and near-great.

Of course it is a very great barrier down to have a sort of friendliness existing beforehand. I refer to

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PATE SEPI

interviewer hardened to association with the great and near-great.

Of course it is a very great barrier down to have a sort of friendliness existing beforehand. I refer to Mr. Esmond's friendly remark at meeting, "We in England know The Minnon well." And on that score Mr. Esmond is ready to talk without reservation. "I'll talk either playwriting," he says, "or acting, whichever you prefer. So fire away."

For a moment I have an insane desire to put that bromide to him, "What do you think of New York?" It is the custom with all strangers who are but a day or two upon our shores. But I recall that he was in this country about twelve years ago, and refrain. Anyway, a reporter got ahead of me. He met Mr. Esmond at the pier and askel him, "What do you think of the currency bill?"

"The art of the theater," says Mr. Esmond, walking up and down in his hotel apartment, while he puffs on his third or fourth cigarette in ten minutes, "may be summed up in the one word Illusion. It is not a reproduction of life, but an appearance of reality. That distinction once made by the person who essays the theater as a profession guards against much futile effort. Realisation of it would modify many a producer's over-sedulous desire for realism down to the smallest detail. Understand, I am not decrying scenic effectiveness, for that is a great and wonderful advantage of the modern stage. What I do mean is that realism is so easily overdone, where they try to dispense with footlights, and have actors walk about under the stage, and so on. Before leaving England I attended a performance at Miss Horniman's theater in Manchester. The scene was ancient Rome, and very credible. One could readily believe

that he was—well, looking at ancient Rome. But when burly Roman citizens started from the audience to the stage, and right beside me I found the hairy legs of a Manchester super, I was joited from the im-pression. It was taking the picture out of the frame. "A play is as good as it's played." It is ultimately



in the hands of the actors. And there are actors and actors. The reason why we have fewer great actors to-day and more great actresses than we used to have is probably because there is more occasion for the latter. The social and economic unrest of woman has made itself felt in the drama as elsewhere and caused practically all of the big plays of the past twenty years to have women as central figures.

"It is natural that drama should reflect contemporary conditions, for it is on intimate terms with life as it exists at the present moment. Every playwright should feel that.

"Playwriting is born in a man, as acting is born in a man. By that I mean that he must possess unusual faculty, the power of having something to say. There is no magic in knowing, for instance, how long an act should be; that this one should be thirty minutes and that forty-five. Anybody can cover sheets of paper and call it a play. That part may be learned.

HENRY V. ESMOND.

But when the mechanism is all assembled, will is complish anything? Everything may be berroed at the play but the life-giving force, which is the lone may be surrounded on all sides with aid expression, and yet have nothing to utter. It as me think of an author who once appeared before audience and apologized for not being able to me speech. He said, 'I can't apeak, but I can we Whereupon a voice in the gallery creed out, 'told you so?' Playwriting is one of the creative and everyone is not able to create. That seem me to be all there is to it.

"Could you be taught brilliancy of using Shaw's?

"Sardon and Pinero are masters of techno' Yet what does their art do for them when they nothing to say? Of course ideas must have their inical means of expression. One is indispensable the other. Every play must be in a chaite with the last act the logical creasends of the is But that form is a useless prop unless it is do in ideas. I believe that Shaw and Sardon is directly and in the other. Every play must be in a chaite world.

"Ideas are so all-powerful that we constantly playwrights coming up and, simply by affects them, breaking rules and traditions."

I suggested that Boucicault was not above achies success through the employment of familiar data vices. His success was so great that I have be him compared to Shakespeare.

"You mean old Dion Boucleault?" he is not a success through the employment of familiar data vices. His success was so great that I have be through his deep knowledge of people's cause Plays must be written in smotions. The idea write from the heart and not from the last, must feel it here." Business of striking the such is encounted to the success with the success was power to make people laugh or shed tears. Bus anyther of the success was not of the success of striking the such is conception, and consequently in structure. "He success was not of the success of striking the such is conception, and conception, and conception that

AN ACTOR'S GOOD-BYE

AN ACTOR'S GOOD-BYE

Let me not say "Good-by!"
And yet it would not be amiss
To say that word; let that breath die!
Let there be born one kiss:
The first, the last. We have been true;
Yet that rare truth has been a lle;
Let that law cease! Peace come to you!
Let me not say "Good-by,"
For I shall still be near,
As when I touched your finger-tips,
And knew that hope had made me fear
To breathe the warmth of luscious lips
I have not kissed; yet I have laid
My lips on yours. Till love shall die,
I'll not forget the part I've played,
When I shall say "Good-by."
—EDWARDS DAVI

The stage not only refines the manners, but it is the best teacher of morals, for it is the truest and most intelligible picture of life. It stamps the image of virtue on the mind by first softening the rude materials of which it is composed, by a sense of pleasure. It regulates the passions by giving a loose rein to the imagination. It points out the selfish and depraved to our detestation, the amicable and generous to our admiration, and if it clothes the more seductive vices with the borrowed graces of wit and fancy, even these graces operate as a diversion to the coarser poison of experience and bad example, and often prevent or carry off the infection of inoculating the mind with a certain taste and elegance.—WILLIAM HAZ-LITT.



CHARLES DARBAH.

Charles Darrah closed last week with The Butterfly on the Wheel, in which he was playing Collingwood, and was immediately engaged to open in Robert Staf-ford in Bought and Paid For, having just three days

in which to join and rehearse the part b it. Last season Mr. Darrah was with M ner in Kismet, and has been in many B cesses en tour. In stock he is known ambitious leading man, having given throughout a season and finding his per a valuable asset.

ROMANCE OF A LOST BOOK

ROMANCE OF A LOST BOOK

An interesting little story has grown out of loss of a very valuable book, the property of the Davidson. For two years Mr. Davidson has seem far and wide to find a duplicate copy. The Breats employed their usual system in such cases, advertishere and in London.

By a lucky chance, while in Louisville one day, in Davidson found a copy of the lost book in the Public Library there, and thus brought the fast of unremittent search to the notice of the librarian.

Then a most graceful and courtsous act follows. The Library Board of Trustees, during a most unanimously voted to present Mr. Davidson with precious copy, duly inscribed, as a token of their oppreciation of his work as Father Time and Gally in the production The Blue Bird. Before Indianally in the production of his work as father time and Gally in the production of his work as actor of unique chills from the Board of Trustees of the Louisville Frenches in the production of the Board of Trustees of the Louisville Frenches in the production of the Board of Trustees of the Louisville Frenches in the production of the Board of Trustees of the Louisville Frenches in the production of the Board of Trustees of the Louisville Frenches in the production of the Board of Trustees of the Louisville Frenches in the production of the Board of Trustees of the Louisville Frenches in the production of the Board of Trustees of the Louisville Frenches in the production of the Board of Trustees of the Louisville Frenches in the production of the Board of Trustees of the Louisville Frenches in the Board of Trustees of the Louisville Frenches in the Board of Trustees of the Louisville Frenches in the Board of Trustees of the Louisville Frenches in the Board of Trustees of the Louisville Frenches in the Board of Trustees of the Louisville Frenches in the Board of Trustees of the Louisville Frenches in the

Nothing is more healthy for the theater than a iscussion of everything which has seriously to do rith the drama.—CLYDE FITCH.

ESTABLISHED JANUARY 4, 1879 NEW





145 WEST FORTY-FIFTH STREET, NEW YORK ne-Bryant 8360-8361. Registered Cable Ad-

blished Every Wednesday in New York. Entered at the Post Office as Second Class Matter THE DRAMATIC MIRROR COMPANY
FREDERICK F. SCHRADER.
President and Editor

LYMAN O. FISKE
Secretary and N LYMAN O. FISKE.

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ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertis

VOLUME LXXI

JANUARY 14, 1914

No. 1830

WITH this issue THE DRAMATIC MIRcommemorates the thirty-fifth year of its existence as a dramatic journal. With this issue, too, the new proprietors are fully launched upon their career in charge of the editorial and business de-partments of the paper. They confi-dently face the future in the belief that the future, estimated by the experience of the recent past, will prove their faith in all those, in and out of the profession, who are interested in supporting an in-dependent journal devoted to the best interests of the stage and the constantly progressive tendency of the vaudeville

and motion picture enterprises.

The present directing heads of the paper assumed active charge (without proprietary rights) a little over a year ago. Within that time there has been a decided increase in the advertising patronage and a corresponding increase in circulation. The following table will ow at a glance the relative number of number taken by advertisers in:

1912.	1913.
January 169.11	224.301/6
February 132.11	152.2514
March 136.33	169.28
April 132.11	177.3734
May 163.1534	141.22
June 121.1034	135.27
July 124.3534	181.40
August 110.3034	152.1214
September 124.301/2	163.10
October : 172.32	230.4134
November 137.26	209.1934
December 165.12	242.1834

1,707 cols. 2,201 cols. 426¾ pages 550¼ pages

The total increase of columns of advertising over 1912 was 494, or 124 pages, 82,933 lines, an aggregate of 29 per cent.

Compared by quarters, the relative amount of advertising in 1912 and 1913 gives the following results in columns:

1912. 1913. Increase. 551.1134 110.434 460.0234 41.134 501.0234 135.2 1st quarter..441.7 2nd quarter..419.136 3rd quarter . . 366.1/2 4th quarter. . 480.8 687.7 206.1134

These figures speak for themselves.
They determine the problem whether advertisers recognize THE MIRROR as a valuable medium for reaching the right people in the dramatic, motion picture and vaudeville fields, and a vast clien-

"THE MIRROR'S" NEW YEAR tele, outside of the profession, who are interested in theatrical events and personalities, and read THE MIRROR because it is clean, representative and the exponent of all that is best in the world of the drama.

LORD MAYOR FITZGERALD

ONCE more Boston's unique mayor has launched his thunderbolts at the stage by issuing an order prohibiting the performance of OSCAR WILDE'S Salome by Madame AgugLia, the Sicilian actress, and once more the Hub is firmly estab lished on a safe foundation of Puritanic morality.

Once before MARY GARDEN threatened shake that foundation, and, if we mistake not, by a similar attempt to pre-sent Salome there with the Boston Opera Company.

Miss GARDEN had some pertinent and

far-reaching remarks to make on Boston at the time, and on Mayor Fitz-GERALD in particular. Miss GARDEN has a way of saying things, when aroused to eloquence, that make merry reading. We forget just to what fractions she reduced the physical attractions of Boston, but they were expressed in terms of a particular kind of fish which appealed to her palate.

Madame Aguglia, being a foreigner, is denied the facility of wagging a satirical tongue in the English language to the same degree as our free and in-dependent Chicago-bred prima donna; but in her own modest way she does very well in expressing her opinion of Boston.

For myself, I am glad that your Lord Mayor FITZGERALD will not let me play Salome," she said. "I do not like the lady. She is a very bad woman, But I play her because she is—how do you say?—very difficult and very artis-tic. I do not like to play a bad lady myself. But that is not what your Boston people say they want the play stopped for. They say it is sacrilegious. They say it is unchristian.

"Nice ladies come here to the theater. They read the Bible to me. They say it is bad to have the head of John the Baptist on the stage in a play. They even give me little good books about the Bible. But they say nothing about the wicked woman in the play. Salome herself they think nothing of."

That Salome is a very bad lady is true; and she might have added that

Lady Macbeth is a very bad lady. And there are other bad ladies, over which Boston goes into raptures. The Hub has gained a reputation for going into rapture over ladies in burlesques and musical comedies, and it is well understood that extravaganzas which fail to enthrall Broadway are sent to Boston to reap the reward of their virtue. Lord Mayor FITZGERALD and his Bible class probably enjoy them.

INSURE YOUR TOES

WITH the New Year a new field for exploitation opens out to the peripatetic insurance agent. Dancers of the genus Tango, et. al., should be on the lookout for visits of the enthusiastic solicitor who requires no other stimulation than that of Vera Maxwell, who has been pronounced the prettiest of American stage girls by the famous Paul Hellieu, and who has just insured her double phalanx of toes for \$10,000. And why not? Have not PADEREWSKI and CYM-BALIST resorted to the same expedient anent their precious fingers? And are fingers more valuable to the musician than toes to the terpsichorean? Never! So, young coryphees of the light fantastic, be advised, and rather than willfully waste your spare pennies at the chewing-gum slot machine, buy an in-surance policy for your "tootsies," more especially as it carries with it a weekly indemnity for sprained ankles or lacerated corns, in case the chiropodist's knife should slip.

SPARKS

(Arthur Ruhl in the New York Tribune.) The work of the local branch of the Drama League of America has been watched with lively interest since its organisation some weeks ago—an interest naturally aroused by an association of intelligent, enthusiastic people with no axes to grind, a been desire to encurage the better reset of keen desire to encourage the better sort of drama and the leisure to make that interest est effective.

The league has been successful in the Middle West, where it was started, and has apparently done real good. It has stirred up a tremendous amount of enthusiasm

up a tremendous amount of enthusiasm among its members, at any rate, and you will hear them tell of the plays they have tried to help—The Yellow Jacket, for instance—almost with tears in their eyes.

The purpose of the local playgoing committee, as stated in its bulletin, is to encourage good plays by "pledging support during the first ten days of any new production upon which the committee reports."

The committee does not condemn poor plays; it merely gives its subscribers a general idea of those it considers worthy of support.

support. . .

Its motions began to be mysterious when it falled to bulletin General John Regan. Here was a piece which introduced to America one of the most intelligently amusing Irishmen of the day—comedy full of delightful satire and nourishing humor. . . After various shrieks of protest had gone up the committee did consent to mention the play's existence at the foot of one of its later bulletins.

The reason for not recommending Canon Hannay's play was, presumably, the de-

The reason for not recommending Canon Hannay's play was, presumably, the delightfully irrational rule that farces are not to be bulletined. . . The most delightful evening's entertainment in the New York theaters this season, perhaps—Forbes-Robertson in Caesar and Cleopatra—is essentially farce.

Robertson in Caesar and Cleopatra—is essentially farce.

Between the comparatively commonplace Tongues of Men, which the committee recommended, and the Shaw play, how long would it take any sensible playgoer to decide? Yet if Forbes-Robertson had not appeared in other "serious" plays, the committee, under its rule about farces, would scarcely have recommended Caesar and Cleopatra, for it has another rule equally curious—that mere acting may not be the cause for recommending a play.

The maneuvers of the committee became even more baffing when it failed to notice Miss Rachel Crothers's play, Ourselves. Here was a piece written, it would be supposed, directly at the superior and discerning indi-

viduals who compose the Drama League. Ourselves needed help, precisely the sort of help the Drama League is supposed to give, and which it in this case refused. . . . It would be a pity if such work as the Drama League hopes to do should fall into the hands of professional aesthetes and studio-tea fighters, or of those so hypnotized by art and the talk of art that they have lost their sense of life. lost their sense of life

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be impored. Their processes as the found by looking up the despary with which they are commend addresses as help to the company of the company with the company with the company with the company of the

H. M. R.—E. H. Sothern and Julia Mar-we will play at the Majestic Theater, Los

J. CHARLES HURST,—Kahn's is the only directory of theaters published in this coun-

directory of theaters published in this country.

EDITH M. SULLIVAN. — You can reach Miss Wiseman by addressing her, care of this publication.

MURL SQUIRES.—Your question is one we would only answer with Mr. Lytell's consent, if at all. Better write him direct. He ought to be flattered by your estimate of his stage ability.

F. B. M.—Edna Wallace Hopper played Lady Hollyrood, the principal female role in Floradora. For complete cast write to Thomas W. Riley, Klaw and Erlanger's Theatrical Exchange, New York city.

JAMES F. MILLER.—There are numerous examples of successes by graduates from dramatic schools. Margaret Anglin is a good one. You will find the addresses of good institutions of that class in our advertising columns. The Mirror appreciates and sincerely reciprocates your kind wishes.

wishes.

GERTHUDE BLANCHARD.—Copyright of play from a story on which copyright has lapsed will protect that particular play only. The story having become public property, any one else can use it for dramatic purposes.

J. M. S.—1. Julia Marlowe has starred as Parthenia in Ingomar, the Barbarian: Lady Teasle in School for Scandal, When Knighthood Was in Flower, and many Shakespearean roles with E. H. Sothern. 2. She appeared in The Goddess of Reason in Washington, season 1909-1910, 3. For programme write to Frank B. Strauss and Co., 108-114 Wooster Street: for photograph Charles L. Ritzmann, 228 Fifth Avenue, New York.

Charles L. Hitzmann, 228 Fifth Avenue, New York.

H. C. Heaton, Saginaw.—Blanche Ring will be in Toronto Jan. 12-17. Address care Theater. Herschell Hendler has been playing with Anna Held at the Casino, this city. An extended review of Mr. Hendler appeared in The Mirror of Aug. 6 last. You should send your subscription to The Mirrors, or sive your newsdealer a standing Misson, or give your newsdealer a standing order for it. This will insure your getting it regularly. Tell your borrowing friends to go and do likewise.

OUR GOTHAM OLYMPUS (Theatrical Letter in the Cincinnati Enquirer.)

l attended the invitation performance, or dress rehearsal of The Philanderer Saturday night, and saw the comedy excellently played. These dress rehearsals at the Little Theater are always an event. Admittance is free and invitations are eagerly sought, but not merely for economic reasons. Rather because it is the occasion of eathering that probably no other theater. sons. Rather because it is the occasion of a gathering that probably no other theater can boast of. It is a gathering of many of the best-known literary men, artists and academicians in New York, playwrights, novelists, humorists, cartoonists, magasine editors, the critics of the various publications and the cognoscenti generally. It represents the aristocratic Bohemia of New York, the sober intellectuality of Madcap Gotham.

tham. While this is the society theater of New While this is the society theater of New York, the merely social lions are little in evidence on this occasion, simply because they are told there is no room for them. This is the one night they would love to go but the line is strictly drawn. It is the one occasion when Manager Ames forgets that he is a millionaire and becomes an intellectual, like the rest of us. Between one of the acts there is always a fifteen-minute pause, when everybody descends to the pause, when everybody descends to the beautiful tea parlor and sips his little cup of delicious mocha brew, handed out by pretty handmaidens in delicate gray, under subdued lights and amid a genial atmos-phere.

TO THE

Personal



LEAVITY.—That veteran manager who refuses to get old, Mike Leavitt, after more than a half century of extraordinary activity, which he followed up with a monumental volume of memoirs, is again exhibiting unusual symptoms of restiveness, and is combating offers from different sources, including a proposition from Europe, and one from California, where parties want him to return and re-establish his old theatrical circuit in time for the Panama-Pacific International Exposition.

MORDANT.—It is a pleasure to chronicle success when it is the result of conscientious application to ideals. Edwin Mordant is a persistent adherent to all that is best in dramatic art, and one of the sterling, dependable character leading men of the profession,



Baker Art Gallery. Columbus. Ohio. EDWIN MORDANT.

his portrayal of a wide range of parts being distinguished by virile, clean-cut, natural methods.

Among many other notable appearances, he starred in The Prisoner of Zenda; was one of the leading men in A Midsummer Night's Dream at the opening of the Astor Theater; Henry Miller featured him for two seasons as Stephen Ghent in The Great Divide and one as the Drainman in The Servant in the House. The first half of last season Mr. Mordant was the counterfeiter (Ives) in Ready Money, later in the Spring joining Joseph and His Brethren at the Century Theater, where he finished the season as Potiphar.

with his wife (Grace Atwell) Mr. Mordant is known from coast to coast as a stock star of commercial value and an artistic stage director. The value of his training and development is emphasized by his present success as chief of the United States Secret Service in At Bay, at the Thirty-ninth Street Theater.

present success as chief of the United States Secret Service in At Bay, at the Thirty-ninth Street Theater.

Swinburne.—This week's handsome Mirmon cover represents the familiar features of one of America's most talented and brilliant comic opera artists, Miss Ann Swinburne, as she appears in her highly successful comic opera, The Madcap Duchess, by Stevens and Herbert, at the Globe Theater. When The Climax was in the height of its popularity, Joe Weber used to enthuse over the girl who sang Adelina in the Western company; but New Yorkers obtained their first glimpse of her when she made her appearance in the stellar revival of Robin Hood two seasons ago. They were not disappointed, for she did so well in her part that Messrs. Klaw and Erlanger promptly engaged her for the prima donna role in The Count of Luxembourg. We all recall with pleasure the triumph the young artist scored in that tuneful work of Herr Lehar. Miss Swinburne is a native of Portland, Ore., and is the daughter of a former Justice of the Supreme Court of the United States. About four years ago she crossed the Rockies alone on her way to New York. She had studied music at home, and so it chanced that when she heard The Climax and expressed a wish to sing Adelina in that musical dramalet, Manager Weber heard her and promptly assigned her to one of his out-of-town companies. After one successful year in that play she went abroad to study with Frank King Clark in Berlin, and, upon her return, continued her studies under Byford Ryan. Then came her well-remembered success in Robin Hood and The Count of Luxembourg. She has a charming personality, a vivacious temperament, and a singularly pure and well-cultivated voice; and much of the success of The Madcap Duchess is due to these splendid attributes of the clever prima donna. The excellent cover photograph is from the studio of Sarony, Fifth Avenue.

THE MANUSCRIPT MAN

BY LEO ALOYSIUS BAHNER

I've tripped the marble stair,
I've tripped the busy street;
For months have lain in lair,
Producers' smiles to greet.
With swinging stride a-bound,
At first, all bright did seem,
But as the months rolled 'round,
The brightness dulled in gleam.

I've trod the airy heights. I've trou the airy heights,
I've tramped among the crowds;
Some weeks have been delights,
But most have been like shrouds.
With quickened steps, a-glow,
On Monday I would start,
Then each day slower go,
With aching tread and heart.

I've walked among the clouds, I've wandered with the mass; For days have heard the flouts— At writers, as a class. The morn might glow and gleam, The air waft breezes soft, But with the day's void dream, Those joys would drift aloft.

I've winged in hazy mist,
I've wended in the rain—
For hours, to keep my tryst—
And learn—to call again.
The early hours gave hope—
Which slowly sank to rest,
And then on homeward groppe. And then on homeward grope, Despair would bring its test.

I've soared in gilded cage,
I've surged with weary throng,
While minutes dragged to age,
The waiting seemed so long.
And then came Critics' Creed—
Reciting errors strong,
But none have e'er agreed—
Wherein the play was wrong.

I've sailed the billow waves,
I've sailied in the shoal,
As seconds passed to graves.
Denying me my goal.
The script has trailed its way,
Producers by and by,
Who all have said it nay—
Are they to blame, or I?

THEATERGOING HINTS

Or How to Be an English Actor in One Les Aids to the Understanding of Current English as Spoke Our Leading Actors and Actresses for the Unsu Trades-Person and the Man in the Street, Espec Compiled for "The New York Dramatic Mirror" "Vox Populi" and "Old Subscriber"

For convenience the fonetic spelling is given on the left, and to insure simplicity of comprehension the obsolete verbiage has been retained on the right.

In-tres-tin		 		interesting
Trem-en-ins		 		tremendous
Lit-ry		 		literary
Hade		 		head
Sect-try .		 		secretary
H'yah		 		here
Puy-try		 	*********	poetry
Yus		 		YORFS
Nach-leh .		 		naturally
Oweful		 		awful astoundingly
As-tound-in	g-leb	 		astoundingly
Piece		 		police
Hos-pil		 		hospital
Gel		 		giri
Febst		 		first .
Wut		 		what
Dray-ma .		 		drama
Knighted 8	tate	 		land of the fre

As the progressive tendency of impressionism in all art gains its most effective moments by subordinating everything to emphasis of the high spots, correct English (and usage is the standard of correctness) finds its best elocution by the complete elision of unaccented syllables, retaining some vestige of the ending, however, as a convenient means of identification for the initiated. Thus, endings in "ly" are invariably pronounced short, "leh," and endings in "tary," "try," the "a" being silent, as the "q" in "Chink" and the "i" in "potato."

As far as understanding what is vulgarly called the story of the play is concerned, remember that the plot of a properly constructed drama is pantomime; so, when possible, watch the eyebrows of an actor for his hidden meanings. If not readily done because of artistic staging, closely observe his back, hands and feet.

B.—In most plays don't look for any plot. Com-nsion of the tea-table business is sufficient.



Prominent Critics



Philander Chase Johnson is the dramatic critic of the Washington Evening Star, in which his polishand discriminating reviews have been appearing for the past twelve years. He gained his experiesse in different fields, as well as different cities. While secritic is better known to the members of the theatrick of the critic is better known to the members of the theatrick of the critic is better known to the members of the theatrick of the critic is better known to the members of the theatrick of the critic is better known to the members of the theatrick of the critic is better known to the members of the theatrick of the critic is better known to the members of the theatrick of the critic is better known to the members of the theatrick of the critic is a better the critic of the critic is a better the critic of the cri



PHILANDER JOHNSON,
Dramatic Critic of the Washington Star.

Merchant Traveler, Chicago, and The Critic, and Post, in Washington. From the latter direct to the Star, subsequently becoming its editor and to establish a great vogue for his h department. He is the author of "Sayings Eben," "Now-a-Day Poems" and "Senator Berimer of Politics."

Mr. Johnson is one of the most graceful of verse on the daily press, and enjoys a lasonal popularity among Washington statesment a member of the famous Gridiron Club, com Washington newspaper men.

THE PLAYER

THE PLAYER

Oh, the cup of his life is filled to overflowing,
Within it he pours all the dreams of the great,
The fullness of love and the deepest of hate;
And he stirs them up
In his wonder cup—
His life is as strange as the issues of Fate.
For his portion is all the divine art of Living.
Deeply he drinks at the river of Pain,
Of loss hath he felt and the pleasure of Gain;
For his is to feel
The woe and the weal—
Too much hath he felt, for himself he hath slain.
And behold! in his stead there arises a being
Born of the wedlock of Nature and Art—
Weird minstrel who plays on the strings of the heart;
Whose scope comprehends
All life, and extends
Unto dreams—his life is a strange acting part.
Gronge Kelly.

AMONG OURSELVES

(Continued from page 8.)
Cyril Maude's company. In reply, I have rece

Cyril Maude's company. In reply, I have received following:

"Mr. Lennox Pawle begs Madame Critic's and ance of the inclosed photograph and ventures to press a hope that while Madame Critic's views a his abilities as an actor will remain ever the ashe will try and alter her opinion as to his face."

The accompanying photograph would certainly gest that Mr. Pawle's face has been somet maligned by my fancy of it, and if the picture faithful likeness I am going to ask his pardon—you think I should? But—I must first meet original face to face.

MADAME CRITICAL

SEASON'S RECORD OF PRODUCTIONS

A Hundred and Thirteen Have Occupied the Stage from June to January

PäiHAPS the most optimistically noticeable thing about the season that has just concluded on the first of the year, is that there has been a steady advance toward the wholesome play. To be sure, there have been times when young men feit much safer tangoing with their sweethearts than venturing to select a play that was likely, in a season of long theater-going chances, to make them blush, but that was because distasteful dramas commanded the most publicity rather than because there was a preponderance of them. Plays objectionable on the score of morality have mainly been serious, devoted to sex education and the like, while more than a third of the entire output has been comedy. I buring the time considered, there has been a general atmosphere of disaster about, not only theatrical interests, but over all prosperity of the country. This has not been conducive to the advent of the new playwright. Therefore he is not found survounded by budding competition. Of course, there is George Scarborough, author of the Lure, who also wrote At Bay. John Prederick Ballard, author of Belleve Me, Kantippe, is another. Anne Crawford Flexaer, Roland Mollineux, authors respectively of The Marriage Game and The Man Inselse; the late Carlia Jordan, who wrote Hackel: Laurence Eyre, named with The Things That Count; Paul Dickey and Charles W. Goddard, remembered for The Gloot Breaker and now for The Misleading Lady, and Robert W. Chambers, who essays playwriting once more, with lole, are all of the lik. Then Owen Davis may be said to have been born again as the author of that excellent play. The Family Cupboard. Insidantal to the tendency toward the closus is not surfaced by Grace George, in conjunctions of play are going to find breathing space in the removal of emphasis upon type. Another inclination is toward the popularing of one-act plays. The Princess Theating of the revivals were of classic diagra, notably of Shakespear's works. Den there are The New Henrietta, The Juget, The Handred and even in the record of last January I w

Madam President, Prunells, and one or two more.

Dramatisations stand well. There were fourteen, the most successful ones being Potash and Perlmutter, Eeven Keys to Baidpate, Tante and The Great Adventure. Of comedies, there were 48; musical pieces numbered 21; dramas, 12; melodramas, 9; farces, 5; tragedies (of Shakespeare), 5; one-act pieces, 15, and miscellaneous thing, like Hop o' My Thumb, America and Prunella. S. More than 100 performances were given each by 17; 15 gave 75 and some over; 50 and over were given by 13; 20 hovered slightly above 25; 28 gave less than that and more than 10, while the individual records of 20 more did not reach the second decimal when the year was over. Of course, all of those named last were not failures, but in some cases will establish envisible records, for they were not staged until almost the end of the season, and are still playing indefinitely. Others, again, played in the one-week houses for imited engagements, and are by no means to be considered failures. For the rest, the record will speak with reasonable accuracy.

Bept 11, 1012—Within the Law (Eitinge and West End) 578 times. Melo.

Dec. 20, 1912—Peg o' My Heart (Cort) 450 times. Bill running. Com.

Apr. 14, 1013—Damaged Goods (Fulton

and Grand Opera House) 126 times.

June 5—All Aboard (Forty fourth Street)

99 times. Mus.

June 16—Ziegfeld's Folites (New Amsterdam) 90 times. Mus.

July 24—Passing Show of 1913 (Winter Garden) 131 times. Mus.

Aug. 11—Silver Wedding (Longacre) 16 times. Com.

Aug. 14—The Lure (Maxine Elliott's and West End) 143 times. Dr.

Aug. 16—Potash and Perimutter (Cohan) 160 times. Still running. Com.

Aug. 16—When Dreams Come True (Lyric. Forty-fourth Street and West End) 13 times. Mus.

Aug. 19—Believe Me, Xantippe (Thirtyninth Street, Comedy and West End) 150 times. Com.

Aug. 21—Family Cupboard (Playhouse) 142 times. Meio.

Aug. 25—The Doll Girl (Globe and Grand Opera House) 94 times. Mus.

Aug. 25—The Doll Girl (Globe and Grand Opera House) 94 times. (Forty-eighth Street) 32 times. Com.

Aug. 25—Adele (Longacre and Harris) 147 times. Still running. Mus.

Aug. 30—America (Hippodrome). Spectacle.

Sept. 1—(Continued Feb. 3, 1913) Sunshine Girl (Knickerbocker) 23 times. Mus.

Sept. 1—Her Own Money (Comedy, Lyric and West End) 65 times. Com.

Sept. 1—Her Own Money (Comedy, Lyric and West End) 65 times. Com.

Sept. 1—House, Mus.

Sept. 3—The Fight (Hudson) 79 times.

Mus.

Sept. 4—Temperamental Journey (Belasco and Republic) 124 times. Com.

Sept. 4—Temperamental Journey (Belasco and Republic) 124 times. Com.

Sept. 4—Temperamental Journey (Belasco and Republic) 124 times. Com.

Sept. 4—Nearly Married (Galety) 124 times. Com.

Sept. 4—Nearly Married (Galety) 124 times. Com.

Sept. 5—Sweethearts (New Amsterdam and Liberty) 138 times. Mus.

Sept. 5—Sweethearts (New Amsterdam and Liberty) 138 times. Mus.

Sept. 11—Who's Who (Criterion) and Bronx Opera House) 60 times. Farce.

Sept. 12—Seven Keys to Baldpate (Astor) 120 times. Farce.

Sept. 12—Seven Keys to Baldpate (Astor) 120 times. Still running. Farce.

Sept. 12—Seven Keys to Baldpate (Astor) 120 times. Still running. Farce.

Sept. 22—Seven Keys to Baldpate (Astor) 120 times. Still running. Farce.

Sept. 22—Seven Keys to Baldpate (Astor) 120 times. Still running. Tras. and Grand Opera House) 126 times.

Sept. 29—Sondern & Marlowe in Repertoire
(Maniattan Opera House).
(r) Much Ado About Nothing—11 times.
Com.
(r) If I Were King—5 times. Com.
(r) Romeo and Juliet—4 times. Com.
(r) Romeo and Juliet—4 times. Trag.
(r) Marchant of Venice—4 times. Com.
(r) Hamlet—8 times. Trag.
(r) As You Like It—3 times. Com.
(r) Hamlet—1 time. Com.
(r) Twelfth Night—1 time. Sept. 22—Marriage Market (Knickerbocker and Grand Opera House) 80 times.

Sept. 23—Smouldering Flame (Forty-eighth Street) 7 times. Melo.
Sept. 24—Shadowed (Fulton) 5 times.
Mus.
Sept. 25—Younger Generation (Lyceum) 60 times. Dr.
Sept. 25—Younger Generation (Lyceum) 60 times. Sept. 29—(r) Tyranny of Tears (Empire) 32 times.
Sept. 30—(r) Tranny of Tears (Empire) 32 times.
Sept. 30—(r) The Auctioneer (Helasco) 95 times. Com.
(oct. 3—J. Forbes-Robertson in Repertoire (Shubert and Manhattan Opera House).
Still running.
(r) Hamlet—25 times. Trag.
(r) Mice and Men—14 times. Dr.
(r) The Light That Failed—17 times. Dr.
(r) The Light That Failed—17 times. Com.
(r) Othelio—5 times. Trag.
(r) Passing of the Third Floor Back—13 times. Com.
Sacrament of Judas (playlet)—13 times.
Com.
Sacrament of Judas (playlet)—13 times.
Com.
Sacrament of Judas (playlet)—17 times.
Oct. 6—To-Day (Forty-eighth Street) 100 times. Still running.
Melo.
Oct. 7—At Bay (Thirty-ninth Street) 101 times. Still running.
Cet. 9—The Black Mask (playlet) (Princess) 97 times. Still running.
Oct. 9—The Black Mask (playlet) (Princess) 97 times. Still running.
Oct. 9—The Black Mask (playlet) (Princess) 97 times. Mus.
Oct. 13—In Old Dublin (Bronx Opera House) 8 times. Com.
Oct. 14—Censor and the Dramatist (playlet) (Imes. Mus.
Oct. 15—Her Little Highness (Liberty) 16 times. Com.
Oct. 14—Censor and the Dramatist (playlet) (Imes. Com.
Oct. 14—Censor and the Dramatist (playlet) (Imes. Com.
Oct. 25—Girl and the Pennant (Lyrie) 20 times. Com.

Oct. 27—Prunella (Little and Booth) 76
times. Still running. Fantasy.
Oct. 27—Indian Summer (Criterion and
Fulton) 24 times. Dr.
Oct. 27—(r) Blindness Ct Virtue (Manhattan Opera House) 5, times. Closed
Jan. 3, Total, 82 times. Closed
Jan. 3, Total, 82 times. Comed
Oct. 29—Marriage Game (Comedy) 75
times. Closed Jan 3. Total, 80 times.
Com.
Oct. 20—After Five (Fulton) 13 times.
Com.
Oct. 20—Oh. I Say! (Casino) 70 times.
Dec. 1—Children of To-day (Harris) 16
times. Com.
Oct. 20—Oh. I Say! (Casino) 70 times.
Dec. 1—Rachel (Knickerbocker) 24 times.
Dr. Dec. 29—After Five (Fulton) 13 times.
Parce.
Dec. 30—Oh. I Say! (Casino) 70 times.
Now. 3—Cyril Maude in Repertoire (Wallack's). Still running.
(r) The Second in Command—12 times.
Nom.
(r) Beauty and the Barge—6 times.
Com.
The Ghost of Jerry Bundler (playlet)—6 times.
Grumpy—46 times. Still running. Com.
Ov. 3—Pleasure Seekers (Winter Garden)
76 times.
Cos.
Tarle. Mus.
Ov. 3—Miss Phoenix (Harris) 9 times.
Farce.
Ov. 10—The Little Cafe (New Amsterdam) 61 times. Still running. Mus.
Ov. 10—General John Regan (Hudson)
61 times. Still running. Movet to Liberty Jan. 5. Com.
Ov. 10—General John Regan (Hudson)
61 times. Still running. Movet to Liberty Jan. 5. Com.
Ov. 10—The Man Inside (Criterion) 61 times. Closed Jan. 3. Total, 66 times.
Still running. Mus.
Ov. 11—The Man Inside (Criterion) 61 times. Closed Jan. 3. Total, 66 times.
Still running. Mus.
Ov. 11—The Man Inside (Criterion) 61 times. Closed Jan. 3. Total, 66 times.
Still running. Mus.
Ov. 11—The Man Inside (Criterion) 61 times. Closed Jan. 3. Total, 66 times.
Still running. Com.
Ov. 12—Ourselves (Lyric) 30 times. Dr.
Ov. 14— (r) Fear (playlet) (Princess) 32 times. Mus.
Ov. 11—The Strange Woman (Lyceum and Galety) 51 times. Still running. Com.
Ov. 12—Ourselves (Lyric) 30 times. Dr.
Ov. 14— (r) Fear (playlet) (Princess) 32 times. Still running. Mus.
Ov. 3—Hachel (Knickerbocker) 24 times. Still running. Still running. Still running. Mus.
Dec. 1—Chidren of To-day (Harris) 16 times. Com.

Dec. 4—Hari-Kari (playlet) (Princess) 32 times. Still running. Still running. Still running. Mus.
Dec. 1—Chidren of To-day (Harris) 12 times. Still running. Oppose 5 times. Still running. Still running. Mus.
Dec. 1—Rachel (Knickerbocker) 24 times. Still running. Still running. Still running. Still running. Still running. Still running. Mus.
Dec. 1—Rachel (Knickerbocker) 24 times. Still running. Still running. Still running. Oppose 5 times. Still running. Oppose 5 times. Still running. Oppose 6 times. Com.
Dec. 1—Hachel (Knickerbocker) 24 times. Still running. Oppose 6 times. C

Nov. 3—Miss Phoenix (Harris)
Farce.
Nov. 10—The Little Cafe (New Amsterdam) 61 times. Still running. Mus.
Nov. 10—General John Regan (Hudson) 61 times. Still running. Moved to Liberty Jan. 5. Com.
Nov. 10—Tongues of Men (Harris and West End) 32 times. Dr.
Nov. 10—Madcap Duchess (Globe) 54 times.
Still running. Mus.
Nov. 11—The Man Inside (Criterion) 61 times. Closed Jan. 3. Total, 66 times.
Melo.

times. Closed Jan. 3. Total, 66 times. Melo. Nov. 12—Ourselves (Lyric) 30 times. Dr. Nov. 14—(r) Fear (playlet) (Princess) 28

WILL OF J. C. WILLIAMSON

Late American Theatrical Magnate in Australia Bequeathed to Friends and Institutions

The late Mr. J. C. Williamson, the well-known Australian theatrical manager, who died recently in Paris, in his will appointed Mr. R. C. Allen, of Sydney, solicitor; Mr. E. H. Major, secretary of J. C. Williamson, Ltd., and the Permanent Trustee Company of New South Wales, his executors and trustees. He bequeathed the following specific legacies: To R. C. Allen and E. H. Major, each 1,000 shares in J. C. Williamson, Ltd.; to his wife, Mary Williamson, all his personal effects not otherwise disposed of; to the Actors' Association of Australia his theatrical library and all his theatrical library and all his theatrical library and all his trustees all testator's horses upon trust to sell same and divide the net proceeds of such sale equally among the following charitable institutions: The Royal Alexandra Hospital for Children, the Hospice for the Dying, and the Newsboys' Home (all of Sydney), and the Newsboys' Home (all of Sydney), and the Children's Hospital in Meibourne, and the Actors' Association of Australia.

He bequeathed the following pecuniary legacies: To his niece, Mrs. Nina Meyering, of Chicago, U. S. A., 22.000; to the children living at the time of testator's death of his uncle, Clinton Campbell, of Pennsylvania, U. S. A., to be divided equally, 2300; to his friend, G. L. Goodman, of Sydney, 2500; to each of the children living at testator's death of the said G. L. Goodman, the sum of £500; to Miss Wenedikter, lately governess to testator's death of the asid G. L. Goodman, the sum of £500; to Miss Wenedikter, lately governess to testator's death; to his gardener

and domestic servants who were in testator's service at date of his death and who had been in such service for a continuous period of two years or upward prior to decrased's death, the sum of £50 each; to his trustees £1,000 upon trust, to pay and divide the same as follows—namely, as to one-tenth to the Royal Alexandra Hospital for Ch'hiren; as to one-tenth to the N. S. W. Ho " for Incurshies at Ryde, New South Wales: as to one-tenth to the Hospies for the Dying at Sydney; as to one-tenth to the Boys' Brigade, Sydney; as to two-tenths to the charitable fund connected with the Royal Comic Opera Company, associated with J. C. Williamson, Ltd.; and as to four-tenths to such charitable institutions or objects in Melbourne as the trustees should in their discretion consider that testator would desire to benefit, and in such shares as the trustees think fit.

Testator bequeathed all his real and personal estate not otherwise disposed of to the use of his trustees upon trust to sell, convert, an' invest the same and apply the income the coof as follows: To his wife an annuity of £1,000, such annuity to be in addition to any provision made in his lifetime for her; to his brother, William Campbell Williamson, of Chicago, U. S. A., an annuity of £400; to Miss Belle Harris, of New York, U. S. A., an annuity of £104; to his sister, Mrs. F. M. Clark, of Indianapolis, U. S. A., an annuity of £400; to his sister, Mrs. F. M. Clark, of Indianapolis, U. S. A., an annuity of £400; to his sister, Mrs. F. M. Clark, of Indianapolis, U. S. A., an annuity is dated Nov. 9, 1912, and the New South Wales estate is sworn at £195,038 15s.

"TICKET" POSTPONED

"TICKET" POSTPONED

Michael Morton Play Deferred Several Days
Because of Iliness of Florence Reed

The iliness of Florence Reed, leading woman in the A. H. Woods production of The Yellow Ticket, has compelled the management to announce that the date of opening, which was to have been Tuesday night of last week, and was then put off until Friday evening, has been postponed for the second time. Miss Reed's physicians insist that a rest of several days is necessary before she is able to resume her part. Accordingly the time of the New York premiere is contingent upon her recovery.

Michael Morton's play, which details the adventures of a Jewish bearer of a passport of saffron hue, is awaited with considerable interest, as it is the piece selected to succeed Within the Law at the Eltinge, and because it is said to be a work of more than ordinary force.

One very significant thing about it is that the principals are said to be receiving salaries that soar considerably above the high cost of living. The aggregate remuneration of the four or five leading figures is reported to be in excess of \$2,000. Then there are the lesser lights to be considered. The scale for Miss Reed, Jack Barrymore, Emmett Corrigan, Julian L'Estrange, Arthur Forest, and Maccy Harlan is said on the Risito to run from two to five hundred dollars. The man on the street also expresses it as

his opinion that no matter how great the success, such stupendous salaries cannot continue.

NEW THEATER AT EMPORIA, KAN.

NEW THEATER AT EMPORIA, KAN.

EMPORIA, KAN. (Special).—Ground was broken here Dec. 30 for a vaudeville and moving picture house which will be complete and modern in every detail and will cost about \$15,000. The building will be a two-story structure of gray brick and stone trimmings, with a frontage of forty-four feet. It will be thoroughly fireproof; even the sloping floor will be made of concrete, and the building when finished will seat 475 people.

The building is being built by the Holmes estate, but will be under the management of R. H. Holmes, who has been more or less connected with theatrical life and knows its needs, and who will undoubtedly make a success of the veniure.

W. F. STOWE.

W. F. STOWE.

MISS CROSMAN'S COMPANY

Henrietta Crosman's company supporting her in The Tongues of Men, is made up of Frank Gilmore, Sheridan Block, Benton Groce, Paul Doucet, Homer Granville, Ed-ward See, Earl Dunn, William Hammond, Catherine Brosson, Laura McGilvray, Kath-erine Presbrey, Mary Mitmann, and Flor-ence Pontayne.



And thirty-five years hence there will be actors to recall the good old days when John Drew supported Bam Bernard in Be-lieve Me, Xantippe!

A remark can outlive a man just as a coin did Tiberius. The other day several members of the Lambs were discussing some of the bright remarks of the late Aubrey Boucleault.

"Talk about satire," said one, "Aubrey once called certain men 'hangnalis on the fingers of society."

A theatrical club has recently come into existence, the members of which as a whole work in the motion pictures. It is called the Screen Club.

At a recent meeting one punning member remarked that it was only while at the club that they were screened from public view and not on exhibition for a dime!

B. G. Hughes, the practical joker, was introduced to a gentleman from out of town the other day. He talked with him for awhile, and at parting presented him with one of his eccentric cards whereupon his name is set in diamond type. "That card," said Mr. Hughes, "will admit you into any theater in New York." "Is that so!" exclaimed the gentleman, looking at the card much pleased. "In any theater!" "Yes." replied Hughes, shaking hands and walking of into the lobby.

They were painting the front of the Casino recently, and had a long extension ladder braced well out on the walk. Actor folk on the crowded Rialto were exceedingly careful to avoid walking underneath. Two procase business men observed them. "Superstitious actors!" cried one in disgust. "Come on, let's go under." So under they went, enjoying their own bravado until they got to the other side and found themselves well spattered with paint. The actors were vindicated.

It is a surprising and delightful thing to find a playwright who talks in a commonsense way about his art, or rather, profession. So many brethren of the pen have left us swimming in a welter of words when finished explaining their technique. Eugene Walter frankly says that he himself doesn't understand some of the technical methods attributed to him by his critica.

"As a matter of blunt fact," explains Walter, "a great part of my success has come because I am a good proofreader, and edit my own stuff as coldly and critically as if I were blue-penciling the work of some reporter. You know I used to work on a copy desk."

It would seem, on this line, that a critic of the dramatic species can also be frank when talking about his craft. Recently Lawrence Reamer, the brilliant critic of the sus, expressed wonder that so many of his fellow workers assumed such a lofty tone. "Why," quoth Mr. Reamer, "if you criticise a criticism from the point of view of what an ideal one should be, you'll generally find that it isn't as good an example of literary art as the play roasted is an example of fine dramaturgic structure."

This Henry James sentence means, gentle reader, that "one's no better than the other."

Such frankness should have a monument.

Harry La Pearl, premier clown of the New York Hippodrome, gave a party at his chicken farm at Cedar Manor, L. I., and had the fraternity on hand to do their stunts. When Messrs. Jackson and McLaren, the Australian Woodchoppers came on, they were the hit of the show, and received encore after encore. Again and again they went through their act, struggling, perspiring, but happy in the knowledge that they were carrying off the laurels of the day. They didn't wake up until they heard the clown boasting that he had his whole winter's supply of wood cut and piled away without a cent of cost. When last seen, La Pearl was trying to borrow a suit of armor.

Perhaps when you come right down to the point, it must take courage to be a press agent, and brave stern critics in their offices, or dens. Anyway, one of the best-known men ever out ahead, of shows, Bill Brill, was famous in the past as war correspondent. Bill Brill, who had three horses shot, stolen or stumbling under him during the Japanese-Russian mix-up, says that the Balkan war was a great joke on the great war correspondents. They had been secoting out there for years at the magic sound of "trouble in the Balkans," but when things realily started not one was on the ground. Anyway, resumes Mr. Brill, the mell of the war correspondent has sounded, as no army will let news get off that is really important, as it can be wired right around the world and come back to the opposing side. The last few years Bill Brill has been alternating between brilliant newspaper and press work.

JOHN WILSTACH.

ELLIOTT RETURNS

Young Producer Signs with Morosco to Play
Jack Scott in "Help Wanted"

In the cast of Jack Lait's drama, Help
Wanted, that will be produced in New York
in February by Oilver Morosco, will be William Elliott, who since his retirement from
the stage as a player a few years ago following his appearance in The Pink Lady,
has devoted his attention to the production
of plays. Kitty MacKay, now playing at
the Comedy, was staged under his management.

the Comedy, was staged under his management.

As a violinist at nine years of age, Mr. Elliott toured the country with the Weems Juvenile Concert company, playing in various capacities for some time with that organisation. Experience in stock, training with Kelcey and Shannon, with Mary Shaw, Robert Hilliard, Richard Mansfeld and other stars rapidly qualified him as an allaround man. In the Henry W. Savage production of Madame X he made the hit of his career, and was acclaimed one of the greatest of the younger actors of America. He signed up with Morosco on Tuesday of last week.

WILLIAM HAWTREY DIES SUDDENLY

William Hawtrey, brother of Charles Haw-trey, died suddenly on the morning of Jan. 7 at the New York Hospital. While rid-

NEW WALTER PLAY

ciation of Kindness to Wife

Eugene Walter has just completed a new play carled A Plain Woman, in which Ada Dwyer will play the leading part. Rehearsals have been in progress for some time, and it will shortly be produced by Klaw and Krianger.

The story is that of a poor Bavarian woman emigrant who marries a steel worker and wins her way at his side to success. Then he goes to pieces and winds up at the penilentiary. But she remains loyal, and statting at a washtub, becomes the owner of a large chain of isundries. Her success rejuvenates and inspires the husband, and he makes good for the second time, being also sensible of her devotion.

The selection of Ada Dwyer for the title part is in a measure a return for her many kindnesses to Mr. Walter's wife, Chariotte Walker, when Miss Walker was struggling for recognition on the stage.

THE LATE ALBAN W. PURCELL

Alban W. Purcell, veteran actor, died Dec. 14, at "Lowden Hall," Amityville, L. I., where he had been under treatment, for seven months, for inflammation of the spins. Mr. Purcell's stage career began in 1863



WILLUS GRANGER, Featured in "The Master Mind."

One of the most successful attractions on tour this season is the above New York suc-cess featuring Mr. Granger. While this star is already well known in many of the Eastern cities, his appearance in this role has served to make him more popular than

er. The leading part in The Master Mind is

particularly adapted to Mr. Granger, and his finesse in portraying Andrew has won him much well-merited praise and some flat-tering newspaper criticism. Arrangements are being made by his management to feature him next season in a new play or in his present role. There have been many requests for return dates.

ing in a Thirty-fourth Street crosstown car, on his way to the Forty-second Street Ferry, he was suddenly taken ill.

He was fifty-seven years of age. Mr. Hawirey came to America nine years ago. He first appeared at the Garrick Theater in Gallops, and made a hit. Afterward he starred in Dear Old Billie with great success. He more recently was seen in Dear Old Charlie throughout the West, and latterly in vaudeville.

He was a member of the Lambs' Club. Mr. Hawtrey was born at Eton College, England, Jan. 21, 1856, and was educated at Eton and Rugby. Made his debut in The Colonel, Prince of Wales Theater, Feb. 2, 1886, and went to Australia in 1896, where he played in well-known dramas of the day and with his own company produced The Message from Mars, Dec. 23, 1900. He had the distinction of being the first professional actor to speak before the late Queen Victoria after the death of the Prince Consort. In this country he played fir. Brown in the production of An Englishman's Home at the Criterion Theater. New York. March, 1909, and Mr. Bartorius in Widowers' Houses, Herald Square, two years previously. His father was Rev. John Hawtrey, a noted churchman and scholar and a master of Eton, and for a time it was thought that he would follow in his father's footsteps.

under the mangement of John Elisier, at Cleveland, O. In 1868 he appeared at the Opera House, Rochester. N. Y., under the management of J. C. Myers, and married Mr. Myers' doughter Flora, who was appearing there as leading woman. In succeeding years he was associated with Mr. Myers in the management of tours of Edwin Forrest, Edwin Adams, and Charles Barron, During his stage career Mr. Purcell had studied and played over three hundred parts and had acted in support of Kate Bateman, Salile St. Clair, F. S. Chanfran, C. W. Couldock, John Wilkes Booth, Charlotte Thompson, Maggle Mitchell, Mr. and Mrs. Barney Williams, Frank Mayo, Mrs. D. P. Bowers, McKee Rankin, Barney Macauley, Minnie Maddern, and others. In 1870 Mr. Purcell and his wife were members of Laura Keene's Bouthera Circuit Company. In 1905, his health falling, Mr. Purcell purchased a farm in the Adlrondacks and retired from professional life. He was the author of several plays, including Manassas, a civil war drama, The Millerites, and Barley Neck. He served in the Civil War with the 18th Regiment Volunteer Infantry, and fought with that command at the Battle of Bull Run.

He is survived by a son and a daughter, James F. and Flora Purcell, both of New York City.

→ The PUBLICITY MEN

Willard Holcomb has a young woman scarlet on the box of a flery hansom e driving up and down Broadway to advert the Kinemacolor film, Sin, that is be shown at the Park.

Edwin A. Weil, general manager Harry H. Frasse, is doing special pu work for Ethel Jackson, who was original Merry Widow in this country.

Press work for Thomas W. Ryley production of The Queen of the Moyles is selling done by H. D. Kline of the Dillingham

"Yours Merrily" John Rogers, his watch chain and ping hat are with the Carlo Opera company bound for Mexisouth America. It may be that John templates an engagement from the Magovernment to give it some despublicity.

Clive Newcome Hartt, "the Ba Boy," author-actor-amanuensis, and other thiags, is at present at work Publicity Department of the Angio can Exposition, in their New York quarters, Woolworth Building, who ject is to celebrate the centenary of and pyogress in the arts, sciences, a dustries of the United States of A and the British Empire.

and the British Empire.

Last Saturday night, Sidney Larsenthe press representative of the Greens Theater, ended all his connection with the theater. Just why Mr. Larsenan is less the employ of B. F. Keith is not imposition with Frank Whitbeck, the tom manager of the Greenpoint and now gommanager of the Greenpoint and now gommanager of the Pitt Theater Company Pittaburgh. It is just four years that Larsenan has been employed in the Greenpoint Theater. Each year found him rap raising himself. Although many offers heome to him within the last few days has declined them all. About the mis of January he will take up his new posit with Mr. Whitbeck.

Dave Wallace, who has made an envishe showing in securing publicity for the preduction of Omar, has taken full advantage of the circumstance that the organization of players he represents is constituted asome remarkable persons. There is Raip Bunker, formerly an instructor in dramatic expression at Harvard University and assistant to Professor Baker in staging the college productions; Jane Salisbury, bear in Russia, player of small parts in road companies, and discovered in motion pictures Augustus Post, ex-Secretary of the Ace Club of America, who will not have to unove his fine beard to act a prophet, an Roberto Deshon, who was private physical to ex-President Zelaya of Venezuels.

Murdock Pemberton has left his pesition as general press representative for William A. Brady to go on the road ahead of The Family Cupboard. "Pem" will have dutie that engage something more than a 8 4.a to 5 P.M. interest on his part, for he had the warm personal regard of Owen Bavis the warm personal regard of Owen Bavis the author, and the friendship of more that one member of the company. Also, the appreciation of men of the press across the country, of his sterling qualities as an all around fine fellow, will throw many on unus open to him for the excellent publicit that he knows how to contrive. Mr. Pemberton's place at the Brady offices has been taken by an old friend of the press, Leasting Richardson. Mr. Richardson's return is a expression of Mr. Brady's appreciation of an ability that has been tried and prevent good through a long and active experience in the theatrical field.

COSSIP

Thurlow White has returned to New York rom Washington, D. C., after recovery om illness.

from Washington, D. C., after recoviron illness.

Miss Jane Wheatley recently conclusher second season as Colpurais in Jul Caesar with the Faversham company.

Mr. Leslie Austen is this season a meter of the company supporting Miss An Bussell in her repertory of standard pla H. C. De Muth is manager, and Les P yin business-manager in advance of Hack Marshall's white slave play, the Trainwhich is on tour in the Middie West.

Mrs. Lewaltis Falmer, wife of Se Palmer, local theatrical manager, of Diego, Cal., has filed a sult for a divergence of the Campaner, local theatrical manager, of time a member of the Pickwick Stock San Diego.

Mrs. Margaret Kilroy Kenyon, wife Leslie Kenyon, the actor who died recens at the Lambs' Club as the result of a sire of apoplexy, and for the leve of whom I lian Sinnott committed suicide, has be spending the Winter with Mrs. H. M. Doe at Reading, Pa.

Irene Langsdorf arrived on the Prance, from Paris, where, for the past to years she has been studying for grand one with William Vilonat. Prior to her gal to Europe Miss Langsdorf was seen here E. E. Rice's production of Cindersila, which she sang the role of Prince Charting.

MIRROR ALUMNAE

Whiskers was discovered at the inglerearing fire of last night. But all he got out
of the embers was an occasional snap that
he was unable to distinguish from the click
of his rheumatic knees. It was not so much
that he wanted the warmth of the coals as
he desired for his imagination the atimulus
afforded by a comfortable blase. His effort
was rather trying, however, and by the time
the attendant came with the steaming black
coffee for the breaking of his fast, he was
quite peevish.

"Where's my paper?" he exclaimed as the

se attendant came with the steaming black side peevish.

"Where's my paper?" he exclaimed as the industry of his great leather hair threw all his voice into his nose. And hen the attendant produced the usual daily seet on the filing rod, he started up in ingration. "Take it away! Don't you sow that to-day's the fourteenth of Janary?"

Then, taking an opened paper from the and of his dapper young actor friend, who ad approached to learn the occasion for it the excitement, he oried in great relief, at last!"

The actor took a seat opposite.

"What's the matter?"

"Matter enough! To-day is the thirty-th anniversary of this players' compenum of knowledge, and that iddo brings me is—the—!"

A burst of eoughing stops him off, and he is down again. He catches his first real impse of his friend's reading matter, and aits a long sigh of contentment.

"My boy," as he leafs over that Daa-ATIC Misson for a preliminary survey, this is the last word in professional and seatergoing weeklies!"

His companion rejoins, "I appreciate our feeling."

"Feeling is no word for it, air! The bareminon of its name stirs the most pro-und emotion in me here!" And he gives a wishbone a vigorous thum that almost arts another coughing spell. "Thirty-ve years! What a record, sir, what a record!"

"You have known The Misson all that You have known THE MIRROR all that

"Every seven days of its fine existence, the window of its post-office—that splen-linstitution—I have received word that s given me the dearest joys of my existe; its columns have more than often in the solace of my one-night stands; I we known members of its staff to come go: I have seen even more rise from it a round in the ladder of their success, the achievement of professional distinct, proud of this step by which they did and."

I have. First of all there is Harrison by Fiske—more power to him! As a lang man of perhaps nineteen or thereuts, he acquired a controlling interest in paper, and lent to it his personal charm idiatinction for some thirty years. He is chalrman of The Minnos Alumni. Then comes George C. Tyler. He ried from this paper as advance agent of obscure musical comedy company of the Henry Greenwall, of the famous New cans and Texas theatrical family of that ne, was manager. Later he directed the rof Charles Coghian in The Royal Box; this tour practically marked the beging of the activities of the firm of Liebler Company, of which Tyler is now the due of the old-time contributors was

and Company, of which Tyler is now the sead.

"One of the old-time contributors was Mary Fiske, wife of Stephen Fiske, a lady who numbered among her friends some of the most distinguished people of her day, apart from being herself a writer of reputation. She wrote the columns of the Gliddy Gusher."

"There is George Terwilliger, author and director, now well connected with the Lubin Motion Picture Company. He came on the paper as an advertising man. A vaudeville department was one of his showings. After that he started a motion picture department on a New York daily.

"Frank Woods was another who started from the advertising end. As the 'Spectator,' he inaugurated the M. P. department on The Misson, making it the first and loremost one of its kind. Before he left he reame editor-in-chief. The Kinemacolor company had him for a director, then he went over to the Biograph. From there with Grimth to the Mutual, where he now a the head of the scenario department.

"That reminds me of E. H. Lynde Denig, he first 'Film Man' of The Misson, now a charge of the revision of the American "athe films."

"The motion-picture field to-day contains number of Mission 'graduates.' There is bester B Clapp, now scenario editor of the ilograph. Then there are three men in the niversal company. Harvey Harris Gates, sectate editor of the Universal Week'n: alder Johnson, scenario editor, and Journaldt, connected with the publicity division.

Brandt, connected with the particular sion.

"Jules Eckert Goodman, author of The Man Who Stood Still, Mother, The Test, The Right to Live. The Man Who Played God, and other niays, was for some time on the staff. He left to devote his entire time to play-writing, and so produced the pieces I have mentioned.

"Randolph Hartley, now business manager for Kismet, left the paper to go ahead of Mrs. Fiske for Harrison Grey Fiske, and

curiously enough, is still in the employ of the same man (in association with K. and K.), who was his editor. He wrote the libretto for Pola, the first American grand opera ever to be produced in Berlin. The music, I believe, was written by Arthur Nevin, a brother of the late Ethelbert. "Porter Emerson Browne, author of Dol-lars and Sense, \ Fool There Was and The Spendthrift, was for some time on THE MIR-ROS.

Spendthrift, was for some time on THE MirNorm.

"Townsend Waish, now business manager
with John Drew, was another to leave and
go ahead of Mis. Fiske. He also traveled
in advance of Montgomery and Stone in
their first hit. The Wisard of Os, not to
ignore his work for Otis Skinner in Sire.
Credit is due him as author of The Boys of
Killarney. The most recent thing I have
heard concerning him is a connection with
the production of Everywoman.

"Frederic Edward McKay left The Minmos to become an advance agent. Some of
his work will be found in the files of the
New York World. He was ahead of the
Empire Theater Stock Company for a time.
As dramatic critic of the Evening Most he
resigned to become a producer, and is now
manager for Bianche Ring. For her he has
produced The Yankee Girl, The Wail Street
Girl and When Claudia Smiles. To rattle
the skeleton further, he also held an agency

compiling editors with ex-Speaker Tom Reed, of Modern Classics, was also on the staff.

compiling editors with ex-Speaker Tom Reed, of 'Modern Classies,' was also on the staff.

"John Ernest Warren, poet and playwright, librarian of the Dramatists' Club, play reader for Sanger and Jordan, with a record for shrewd selection, and a successful free lance in the fiction and 'special writer' field, was once employed in the editorial rooms.

"There is George P. Taggart, the 'Caliboy' of This Miranoa, best known as the author of a variety skit called Skinny's Finish, in which Eve Williams and Jack Tucker played for several seasons, and made a small fortune, and which became known as a 'vaudeville classic.' He wrote a number of songs, among them The Moth and the Flame, and When My Ship Comes in. Taggart was one of This Miranoa ploneers, and later, as customary, an advance man.

"David H. Wallace is a more recent departure. He became a capable advance man with the Liebler company after work under Lee Kugel on the Rainey Hunt pictures, and other attractions. From being ahead of Donald Robertson and the Drama Players, he has become New York representative of Tully and Buckland, doing the advance work for the new production featuring Guy Bates Post, called Omar, the Tentmaker.

"Chauncey L. Parsons, who was once editor, is now professor of English at the Tome School for Boys at Port Deposit, Md. During his term on the paper his department became noteworthy for its really scholarly insight into doings of the theater and the welfare of the stage. He is an easy, fluent writer, in the more dignified fashlon, of things theatrical.



"EVERY SEVEN DAYS OF ITS FINE EXISTENCE."

for an extremely popular champagne at a time identical with his incumbency as critic of the Mall.

"James A. Waidron was for twenty years managing editor of The Misson. Consult him as one authority on matters pertaining to the Bacon-Shakespeare controversy. A comedy of his called Cupid and Company, has met with much success in stock. Mr. Waidron is now editor of Judge.

"There is the indefatigable William Bartlett Reynolds. A couple of weeks ago he had a notion that he was business manager for The Laughing Husband, when C. F. decided it was more fitting that he should represent Ethel Barrymore in Tante. Billy left the paper to go shead of Blanche Ring on her first starring tour. His initial capacity with the Frohman offices was business manager for Nasimova. Following that, with Kyrle Bellew for the two seasons prior to that actor's death. Also with Christic Macdonald, Louis Mann, and Alice Lloyd, and lately with William Collier.

"Harold Whitman Bennett was a special news writer on The Misson. He left to become assistant dramatic editor of the New York Times. Later he entered the employ of the Shuberts, and became their general press representative, a position he still fills with eminent distinction.

"John N. Trump left to take the same place on the Times earlier occupied by Bennett, resigning there to be a free-lance press representative of various Broadway productions, eventually establishing himself as general press agent for Comstock and Gest, with offices at the Princess Theater, only to leave there to do special work for The Girl on the Film at the Forty-fourth Street Music Hall.

"Channing Pollock was on the staff, doing news and reviews, while Rennold Wolf was Ruffalo correspondent. Grenville Vernon is pleasantly recalled. He is assistant musical editor of the New York Tribune. A play of bis called The Gordan Knot, is underlined for the Toy Theater in Boston.

"Albert Ellery Berg, author of a number of books, for some time dramatic editor of the Helman and continued to the columbion Magazine, and one

"Then there is the late Philip M. Jacques. He is still remembered as a competent and clever member of the staff of a few years agone. He left to travel ahead of Mrs. Fiske, and died in the course of his duties on the road.

"Haroid E. Stearns, now a special writer for the Sunday edition of the New York Press, was known to Misson readers for about a year as a writer of philosophical and graceful interviews. He is also the author of special contributions of a distinctive nature to various periodicals.

"I shall not easily forget Kate Masterson She was the original Matinee Girl. As 'Kitty K.', which stood for Kelly, she was well known as a contributor to the Sunday Herald, Judge, and other publications. Later she joined a syndicate as special writer.

"The second and last Matinee Girl was Ada Patterson, whose enviable record as interviewer and special writer is so well known that comment would be impertinent. Beside, she always spoke well of me."

The companion of White Whiskers is still curious.

"Tell me," he inquires, "are there more

The companion of white curious.

"Tell me," he inquires, "are there more great ones coming?"

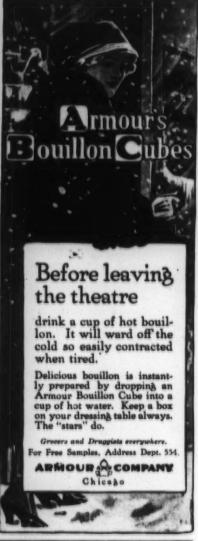
"Perhaps," says W. W. "I have my suspleions. But being a man of rare discretion, I shall not commit myself in my old age." age."
Then he directs a look at the attendant and cries in great rage, "Pipp! Didn't I tell you to bring that coffee hot?"

PATERSON THEATER BURNED

Fire destroyed the Paterson, N. J., Oper-House at Main and Smith streets on the morning of Jan. 6. Loss, \$100,000.

TYSON AND COMPANY HELD

On the charge growing out of the investigation into the hypothecation of Metropolitan Opera House tickets by Tyson and Co., with the Metropolitan Trust Company, to secure a loan of \$100,000, Magistrate Deuel, Jan. 5, held the former corporation for the Grand Jury for grand larceny in the second degree.



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MRS. COBURN.

MRS. COBURN.

Mrs. Coburn, of the Coburn Players, whose pleture is here shown, is perhaps the youngest woman appearing in Shakespearean and classic roles at the present time. It is all the more remarkable, therefore, that her interpretation of these great parts shows such maturity from an artistic standpoint. She is one of the few, for instance, who are equal to the histrionic demands of the role of Romalind in As You Like It, and at the same time can give the effect of the youth and beauty which Shakespeare accords to his heroine. In direct contrast is her Lady Macbeth, which shows not merely an intellectual grasp of the character, but has the much rarer attribute of inspiration.

Mrs. Coburn, in the Summer of 1914, will appear as Jeanne d'Arc in Percy MacKaye's drama, and much is expected of her interpretation of this part, for which she seems to be particularly fitted, both in personality and artistry. This by special arrangement with Sothern and Marlowe.

The play will be presented by the Coburn Players at their annual appearance at the various universities, colleges, and Normal schools throughout the country.

The booking of the Coburn Players for 1914 covers a longer period than the sucult, and have extended the latter portion of their itinerary several weeks.

HIPPODROME STAYS

erts Renew Leare for Eight Years—Cur-rent Season's Receipts Largest in House's History

House's History

Recurrent rumors, which have recently appeared in some theatrical publications and were the sneculation of gossip-mongers on Broadway, concerning the future of the Hippodrome may as well be disposed of, first and last, as without foundation, and lacking every scintilia of truth. The largest, and, in some respects, most unique showhouse in the world will remain solid on its foundation for some years at least.

The Messrs. Shubert have only recently remewed their lease for the ensuing eight years. And it is well they did, since the present season, up to date, has proved the most remunerative in the history of the institution. This year's receipts have been phenomenally large and the management contemplates the future with justified optimism and a feeling of secure complexency.

MRS. KONTA SUES HUSBAND

MRS. KONTA SUES HUSBAND
Asked to Pay \$101,000 Advanced by Wife on
Promissory Note

Alexander Konta, broker, traveler, scientist, and putative translator of Lengyel's
The Devil, as produced by Henry W. Savage, is made defendant in an action brought
by his wife in the sum of \$101,000, advanced him on a promissory note, it is said.

Mrs. Konta, who was Annie Laurie Lemp,
daughter of the late William J. Lemp, millionaire brewer of St. Louis, declined to discuss the suit. The couple were married in
1895.

Mr. Konta, a native of Budapest, has a
brokerage office at No. 43 Exchange Place,
New York. He is prominently known in
literary and other organizations of which
he is a member.

THE DRAMA PLAYERS IN MAINE

The Drama Players, who opened in West-brook, Me., Dec. 15, in one-act plays and sketches, remain there for an indefinite period. The business is reported as fine. The company consists of Dora Young, leading woman; Tom Whyte, characters and comedy; Loftus Husband, second busi-ness; Edward Keane, manager and leading man.

MARTIN HARVEY IN TOWN

MARTIN HARVEY IN TOWN
But Only on a Flying Visit Preparatory to
His Canadian Tour
Mr. Martin Harvey, the distinguished
Raglish romantic actor, and his London
company arrived, on board the Baspress of
fredead in Halifax Friday evening, Jan. 2.
Mr. Harvay left early Saturday morning
on a flying business trip to New York to
make preliminary arrangements for his coming tour of the United States.

He returned to Halifax in time to open
his all-Canadian tour Jan. 8 at the Academy
of Music, under the auspices of the British-Canadian Theater Organisation Society.
After playing a week of one-night stands.
Mr. Harvey and his company open a week's
engagement at His Majesty's Theater, Montreal, Jan. 10.

His tour is under the personal direction
of Mr. William Holles and Mr. Carl F.
Leyel, who has booked him from Halifax
to Victoria and return in Canadian territory. During this tour he will not touch
any point in the States; that pleasure is
being reserved until next season.

There is hardly a doubt but that Mr.
Harvey will receive generous treatment at
the hands of Canadian theatergoers, who
have long been looking torward to his visit.

ACTRESS IN TILT Virginia Pearson No Longer with Louisville Players—Wanted Electric Sign

Louisville, Kr. (Special).— Virginia Pearson, who has been starring with the Goring Stock company at the Walnut Street Theater, has severed her connection with the company because Fred Hilton, manager of the theater, refused to heed her suggestions concerning the theater's advertising policy.

of the theater, refused to head not tons concerning the theater's advertising policy.

Miss Pearson, who is Mrs. Sheldon Lewis in private life, is a native of Louisville. For that reason, she asserts, she tried to induce Hilton to adopt a more liberal advertising plan by erecting an electric sign bearing her name. This Mr. Hilton refused.

"When I went to his office to talk to him on a matter of business, he upbraided me for alleged interference in his business," said Miss Pearson. "Later I received word from him telling me that I must cancel my engagement. He made the excuse that I did not know my lines. The message was delivered by J. P. Goring, manager of the company."

It is said that Miss Pearson intends to appeal to the courts concerning the alleged accusation that she did not know her lines.

Mr. Hilton has refused to discuss the situation further than to say that he intends to manage the theater according to his own ideas.

BEEFSTEAK DINNER AND TURKEY TROT

On Sunday evening, Jan. 4. Miss Louise Drew and Mrs. Arnold Daly entertained with a besitseak dinner and turkey trot at Healey's. Among the prominent guests were Mr. John Drew, Mr. and Mrs. Douglas Fairbanks, Mr. and Mrs. Mulliam Courtleigh, Mr. and Mrs. Milliam Courtleigh, Mr. and Mrs. Milliam Roselle, Mr. and Mrs. William Roselle, Mr. and Mrs. William Roselle, Mr. and Mrs. Richard Bennett, Mr. Rrn. st Glendinning, Mr. and Mrs. Lambert, Mr. Baldwin Bloane, Mr. John Rumsey, Frank Case, Misse Mary and Florence Nash, Mr. and Mrs. William Jefferson, Frank Jefferson, William Jefferson, Salve Brady, Mr. and Mrs. Jack Gardner, and Mrs. David Belasco. One of the most entertaining features of the evening was the dancing of Miss Louise Drew and Mr. Baldwin Sloane in the evolutions of the modern dances.



ERROLL DUNBAR.



One man in his time plays many parts

and in his fickle humor he may smoke many different cigarettes before he discovers Fatima, but once he learns its "distinctive" flavor there will be no more changes.

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For 60 Fatima coupons you can secure a White Satin Pillow Top, 24 inches square, decorated with hand-somely painted Stawers — 24 designs to select from.





WESTERN PLAY PIRATES

WESTERN PLAY PIRATES

Manager Fred W. Faulkner Points Out Why
Business is Bad in Small Towns

Looay, Utam (Special).—Mr. Fred W. Faulkner, manager of The Girl in the Bazi, which blayed in the Lyric Theater here last sight to a large and enthusiastic house, may a good explanation of the poor business which many New York companies have been naylar tile year in the Northwest, He has found draw they not in the northwest, He has found draw they not in the seal constant of the continuous and then continuous the the seal constant of the continuous commany comes along the feet of the commany comes along the feet of the part of the commany comes along the people in the small towns refuse to pay the higher prices for a play they have already soon, Mr. Faulkner harse men the following playe given in this pirated manner; Bought and Paul Foy. Tailed Dearse, Raby Mine. The Wolf, Life, and the Mouse, and Paul Foy. Tailed Dearse, and I faulk Jimmy Valentiner appears as The King of Crooks, and Samson becomes A Modern Samson, but in most cases the nirates are bold enough to advertise the play under its real name. (The Minnon correspondent calls attention te

(THE MIRROR correspondent calls attention to the fact that convrished olays are produced without license by stocks at Aberdson, wash, and names several traveling stock companies who are guilty of niracy, but whom names are for the present withheld.—En.)

THE NEW CORT THEATERVINTBOSTON

The new Cort Theater in Park Square, Boston, will open on Monday night, Jan. 19, under the direction of John Cort. The inaugural attraction will consist of When Dreams Come True, with Joseph Santley and the original New York company. This is the fourth playhouse in the country which bears Mr. Cort's name. The others are in New York, Chicago, and San Francisco.

cisco.

The new Boston house is like its namesakes in ither cities, of the most approved
modern construction, centrally situated,
with a seating capacity of about 1.400. It
is of the class known as "intimate" theaters, and Mr. Cort's purpose when he conceived the enterprise was to possess a producing house in the New England metropolis
in case of the occupation of his New York
theater at such a juncture. The house is
adapted to dramatic and musical productions.

AFTER LONDON OPERA HOUSE

An American syndicate is negotiating for the London Opera House, abandoned by Manager A. S. Stanley, for opera purposes, following a dispute with Thomas Beecham, the composer. The syndicate has made a proposition to lease the house for three years, with the object of using it for melo-drame.

house was built by Oscar Hammer-

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Restores gray hair to natural color by natural means, removes dandruff, stops falling hair and assists growth.

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GEO. M. COHAN'S Mystery Farce

"SEVEN KEYS TO BALDPATE"

From the story by Earl Derr Biggers

RAYMOND HITCHCOCK

In the musical comedy sensation

"THE BEAUTY SHOP"

Book and Lyrics by Channing Pollock and Rennold Wolf Music by Charles J. Gebest

"NEARLY MARRIED"

The funniest farce in all the world. By Edgar Selwyn

"STOP THIEF"

A farce full of laughs, thrills and surprises. By Carlyle Moore

IN PREPARATION

"IT PAYS TO ADVERTISE"

A satirical farce By Roi Cooper Megrue and Walter Hackett

"THE HOUSE OF GLASS"

A drama By Max Marcin

"BACK HOME"

A comedy drama By Bayard Veiller and Irvin Cobb

"MONEY MANIA"

A farce By Max Marcin

"SOMETHING FOR NOTHING"

A comedy By Porter Emerson Browne

"THE THREE RING BRIDE"

A musical comedy by Winchell Smith and John Golden

Comedienne

Invites Offers

NEWBURG, N. Y. Week January 12

Season 1914-15

MIDDLETOWN, N. Y. Week January 19

This week playing Mrs. Wilson

The Family Cupboard, West End Theatre, New York

I opened Jan. 5, owing to the sudden illness of Olive Harper Thorne.

DAVID BELASCO'S ATTRACTIONS

SEASON 1913-14

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ACTORS' FUND NEEDS HELP

w Spending \$60,000 Annually for Relief— Mr. Frohman's Appeal to Players Over the signature of Daniel Frohman, esident, the following appeal is being sent t to theatrical people in behalf of the stors' Fund of America:

"THE ACTORS' PUND NEEDS YOUR HELP."

me day you may need the help of the

STORM DESTROYS THEATER

WAYBURN'S TROUBLES

American Stage Manager of "Hullo, Tango" Claims Damages to His London Reputation

Claims Damages to His London Reputation
Ned Wayburn charges that he was not
given proper credit for his staging the production of Huilo, Tango, now playing at
the London Hippodrome, and threatens to
sue the management for breach of contract.
It was understood, Mr. Wayburn eays,
that his name should be used on all the
billing, programmes and advertising of
Huilo, Tango. This he allowed to be omitted on the opening night, at Mr. De Conville's request, on the ground that it would
prevent the success of the revue if an American were recognised as identified with its
production, but that this should be corrected on the following night. Later Mr.,
De Conville refused to do this, which injured Mr. Wayburn's London reputation.
Besides, Mr. De Conville owes him \$500, being half a week's salary, Mr. Wayburn says.
He has placed the matter in the hands of
his solicitor.

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"A THOUSAND YEARS AGO"

"ELIZA COMES TO STAY"

Genes by Percy Mackaye; Devised roduced Under the Direction of J. Turat; Scenery by Law; Costumes ves Costume Co., Max & Mahleu ladams McDonough; Proserties by Caldwell and Max Davis. Proby the Mesers. Shabert at the Hone Republic of the Company of the

Turandot	 		· Line Bits	Jolivet
Selima	 		Producted	Wards
Quint	 		Jerome	Patrick
Chang	 *****	*******	Frank Me	nd Both
Hearamouch	 	********	Sheide	Lowis
Pantaloon .	 		Allen	Thomas
Harlequin .	 		Joseph C	Smith

"ELIZA COMES TO STAY"

me seen comes.		
The Hon. Sandy	Verrall	H. V. Esmond
Alexander Stool	Verrall	Fred Grove
Montague Jurdo		Harry Assirord
Boston		rthur Hambling
Porter Lady Pennybrok Vera Lawrence		. Ratelle Deaps
Vera Lawrence		
Mrs. Allaway	d	nstance Groves
Klisa		ETA Moore

"A LITTLE WATER ON THE SIDE"

Parcical Comedy in Three Acts. By Wil-liam Collier and Grant Stewart. Pro-duced by Charles Frohman at the Hudson

Thenter, Jan.	
James Abbott	William Collier Grant Stewart Charles Dow Clark
Richard Bland	Grant Stewart
"Dates " Pitman	Charles Dow Clark
Mr. Fleming	Henry Weaver
Naneleon	Henry Weaver Nicholas Judeis John Adam Edward Moore William Ward
Steve Brackett	John Adam
Cantain Snooks	Edward Moore
Mel. Bmith	
Channenr	James Sheeran William Collier, Jr. Paula Marr Jessie Glendenning Dorothy Unger
Bud Parker	William Collier, Jr.
Touris Abbett	Paula Mary
Mamie Class	Deserter Trans
Gretchen	Bostries Towner
Wallie Class	Beatrice James

Gretches Beatries James Saille Grey Beatries James Saille Grey Beatries James Saille Grey Beatries Saille Grey Bea

"THE WHIRL OF THE WORLD"

In Two Acts and Twelve Scenes, by Harold Atteridge; Music by Sigmund Romberg. Staged by William J. Wilson; Orchestra directed by Oscar Radin; Scenery by Young. Produced by the Winter Garden Company, Winter Garden, Jan. 10.

on	Jacques George Moon	tions "The Whiel of the World" and "The
nd		tions, "The Whirl of the World" and "The Noble Cause of Art." Juliette Lippe made
1	Stoward of the Amber Club Burene Howard	a great impression by her statuesque beauty
D-	Sammy Meyers Willie Howard	and her bird-like voice, and the Howards were good in "The Whirl of the Opera." in which they sang burlesque duets from standard operas; but there is too much of
4	M. Archambault Louis J. Cody	were good in "The Whirl of the Oners" in
	Marquis Tullyrand Balph Herr	which they came buildeness dusts from
	Claude a valet Arthur Welsler	standard operat ; but there is too much of
	Jack Phillips Bernard Granville	the Howards in the programme. They are
	The Virginia Judge Walter C Falls	the Howards in the programme. They are conspicuous out of all proportion to their importance, save perhaps in their own esti-
11-	Archie Piccadilly Lawrence Ward	Importance save perhaps in their own esti-
0-	Bertle Strand Robert Ward	mation.
on	Pierre Harry Delf	The much generally enaching to your
	Francols Lester Sheehan	The music, generally speaking, is very bright and positively trite and banal in spots, where it attempts to warm over sun-
ler	Fin Lillian Lorraine	anote where it ettempts to meem over sun-
irt	Olivia Bossika Polly	dry ragtime themes of ancient vintage.
	Appette Privile Barrage	ury ragitime themes of ancient vintage.
er	Rabette Dorothy Barnett	A Company of the Comp
ela	Marguerite Elita Sherman	** ************************************
m	Adele Liana Lorelly	"KITTY MACKAY"
100	Elise June Eldridge	Comedy in Three Acts. By Catherine Chisholm Cushing. Produced by William Elliot at the Comedy Theater, Jan. 7.
57) 83)	Clarice Marie Saliabury	Chisholm Cushing, Produced by William
r.	Louise Emily Ross	Elliot at the Comedy Theater Jan 7.
re	Footman Tana Tanana	the state of the comeny thenter, while I.
ng	Cantain of the Police Earle Talhot	Mrs. MacNab Carrie Lee Stoyle
er	Sergeant of the Police George Hanlow	Jean McPheson Clastes Lausence
	A Gendarme Felix Patty	Angus McGregor
	A Gendarme Harry Weber	Sandy MacNab Ernest Stallard
IF	Captain of La France Barle Talbot	Mag Duncan Margaret Nybloc
£.	A Wireless Operator	Kitty MacKay Molly McIntyre
m	Ahmed General Moon	Mrs. MacNab Carrie Lee Storie Lil MacNab Eleanor Scott L'Estelle Jean McCherson Calrie Laurence Angus McCircator Ouri L'ile Sandy MacNab Ernest Stallare Mag Duncan Margaret Nybloc Kitty MacKay Molly McIntyre Lieutenant David Graham Enseele O'Brien Phillin Grayson William Postance Mrs. Gravson Kate Wingdeld Lord Inglehart Henry Stephenson Thomas Roland Rushton
y-	Hassan Daniel Morris	Mys Grayson William Postance
Bt.	The Mysterious Arabian Eugene Howard	Lord Inglehart Henry Stenhangen
16	Cleopatra II Lillian Lorraine	Thomas Roland Bnahton
8.	_Personnel of the Chorus-Misses Rena Markey,	It is a manufact entitled indeed exact to
n-	Florence Kern, Lois Stowe, Dorothy Landers.	It is a popular critical indoor sport to prate of backneyed themes and threadbare
n-	Marie Ballabury, Anna Perine, June Eldridge,	situations, but there are certain themes and
đ	Port Page, Grace Du Bois, Lillian Parrish, Emily	situations, but there are certain themes and
ď	gian Marion McDonald Mystle Bases Paulte	situations in the category that will ever be
1-	Sherman, Helen Glenmore, Lillian Howell, Dog-	popular because they are eternally true. So
n	othy Barnette, Helen Marche, Ruth Carbery,	with the story of Kitty Mackay. It's as
¥	Eilnore Ryley Lucille Cavnaugh, Jennie Callen,	old as the hills, and the playgoer, who
Ď.	Lena Betta, Vivian Lawrence, Vera Tirrell, Ethel	popular because they are eternally true. So with the story of Kitty MacKay. It's as old as the hills, and the playgoer, who dinna naethin' about no French emotion and therefore canna be blass to save his neck.
ř.	Barmond Vore During Moran, Dot Rosell, Trixle	will and to it much to delicht
ja.	less Musoff Allo Elinos Wallace Make Desc.	will find in it much to delight. Kitty is a lass wha lives awa' i' the Hielands, a' a wee sma' place ca'd Drumtochty. She haan't any definite idea of her
ie.	linha, Pearl Retta Edna Hettler, Nellie Penning.	witch in a lane and lines and I the
ñ	ton, Follie Faulkner, Masie Gilmore, Alice El-	miciands, a. a wee sma, blace ca.d Didu-
ě.	don, Virginia Shelby, Claire Pearl, Rena Pelham,	origin backing only dennite idea of her
	Rossella Mevers. Bobble Roberts.	to be an illegitimeter that she is supposed
ă	Messrs. Winnie Parker, Fred Bates, Alian	to be an megitimate child, and is under the
	Mach Jaring Tackers, Unaries Townsend, Larry	Machanip and care of the drunken Bandy
14	Wilder Irving Pinn Stanley Backers, William	MacNab, and subject to the abuse of Mrs.
혴	Kelly.	and ner daughter Lal. One day
4	Cieopatza II Corralma Corralma Personnel of the Chorus—Misses Hana Markey, Florence Kera. Lois Stowe. Dorothy Landers. Marie Salishur. Anna Perins. June Eldridge. Dut Page. Grace Du Bois. Lillian Parrish. Emily Dut Page. Grace Du Bois. Lillian Parrish. Emily Cien. Manor Ambor. Freign Hall Grace Georgian. Manor Dutter Parling Cien. Manor Dutter Helm Hall Grace Georgian. Manor Dutter Helm Marche. Rith Ograce Publisherman. Helen Glenmoer Lillian man Paulita Sherman. Helen Glenmoer Lillian Corresponding Control of the Marche. Rith Ograce Publisher Helm Marche. Fuith Ograce Helm Marche. High Callen. Lens Betts. Vivian Lawrence. Vers Tirrell. Ethel Wheeler. Dorothy Moran. Do Rossell. Trirke Raymond. Vers Dunn. Ross Huber. Masie Lawless. Muroff Allo. Elinor. Wallace. Masie Lawless. Muroff Allo. Elinor. Wallace Masie Renslisha. Pearl Betts. Edna Hettler. Neille Penning-ton. Folle Faulkner. Masie Glimore. Alice Eldon. Virginia Shelby Chaire Pearl. Rena Pelham. Rossella Meyers. Bobble Roberts. Messre. Winnie Parker. Fred Bates. Alian Pagan. Art Garvey. Charles Townsend. Larry Mack. Irving Jackson. Ray Goodrich. William Wilder. Irving Finn. Stanley Rayburn. Arthur Kelly. Taking one consideration with another—	origin, knowing only that she is supposed to be an illegitimate child, and is under the guardianship and care of the drunken Sandy MacNab, and subject to the abuse of Mrs. MacNab and her daughter Lil. One day she is taken away to London to become the
	offsetting what is indifferent against the	ward of Lord Inglehart. There she and Lieut. David Graham, the Lord's son, fall
	and in indinetent against the	ment. David Granam, the Lord's son, fall

strong array of spiendid features—the present production is the best that has been seen at the Winter Garden since its establishment. Not that the two-act, twalve-scene composite of spectacle, music and dance is atructurally any better than the similar exhibitions that have gone before; but the present Whiri is a more harmonious assemblage of popular features than any of its predecesors. And decidedly one of the best, mot quite the best, feature is the pantomime dance and baliet, Hariequin and Elusbird, in which Lydia Kyasht is a graceful, attractive danseuse, one of the Bussian ballet. Mile. Kyasht is a graceful, attractive danseuse, one of the best that has been seen on this side, and her bellet is a brilliant interlude.

Of course the whole performance is cut according to an old pattern. We see all we care to see of the gay night life of Paria, and of Fersian interiors with wonderful lights, with scenes in which underdessed young charmers, wearing the latest gown designed by Melville Ellis with a special view to showing up their beauties, clisport themselves in a feverish atmosphere; but sverything is costly and elegant, and the costuming equisite.

In one scene a perfect replica of an ocean attempted before, but never on quite so realistic a scale. It is a spectacle fit for the Hippodrome. This is immediately followed by another startlingly realistic scene, that of a burning ship at sea, with a lifeboot fighting the waves to bring relief. This effect is wonderful and is patented in all countries by Frank D. Thomas.

Miss Lorraine cast her spells indiscriminately. She wears some ravishing gowns and looks radiant, but sang "This is the Life for Me" in a voice like that of a cafe chanteuse, which is to say, painfully. Afferwards, in a wonderful sartorial creation, she sang "My Cleopatra Girl" in a clear, ringing soprano that sounded not a bit like her stroclous previous effort, from which I infer that she has more than one voice and method. Bernard Granville is a brilliant young leading man and plays a typical

"KITTY MACKAY"

			werensel.	
Mrs. MacNab	b		Carrie	Lee Stoyle
Jean McPhe	rson		Clark	ce Laurence
Angus McGi	(ab		Erne	est Stallard
Mag Duncar Kitty Mach Lieutenant 1	ay	A	Moll	y MeIntyre
Phillip Gray	reon		Willia	m Postance
Mrs. Grayso Lord Ingleh	art		Henry	e Wingfield Stephenson
Thomas			Rolar	d Bushton

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desperately in love, only to have David yield to his father's desire that they must stay apart. She doesn't know that David's tay apart. She doesn't know that David's confessed to him that Kitty is his own daughter by an earlier, humble marriage. So Ritty goes back to Druntochty. But it so happens that Bandy MacNab, frightened because his drunkenness has brought him near to death, has tried to make his peace with God by writing to Lord Inglehart and confessing that his daughter, who was chtrusted to his care while still an infant, and given a weekly sum to repay him and meet her heeds, died at birth, while he, fearful that he would lose his reward, substituted Kitty, daughter of a poor minister, and raised her. So David comes back, wins her hand with his father's hearty approval, and all ends well.

This is very pretty, indeed, the sort of wholesome fairy tale that every one cares for. There is so much hummanness about it, so much writing in real emotion and fire-side notions, that no fair person could raise the question as to whether or not it has a majority of good points. Yet to praise without qualification would be as unfair. Loath as one is to say it, the first act is ponderous in accomplishing its end. It does not get down to brass tacks. There is enough story in the act. That isn't it. The thing lacking is the development of the characters. They do enough, but not to the purpose. Kitty is just sweet; Sandy is merely drunken; his friend McGregor is nothing very definite; Mrs. McNab, with cruelty, belies her motherly look; Jean McPherson is only a gossip; kitty's friend, Mag, is thrifty; David is just a fairy pritee, and his cousin, Philip, is an amiable nobody. In short, one does not become acquainted with them until the second act, so it is accrecily to be expected that they may ciaim sympathy till then. Possibilities for excellent business are rife in that act, but passed by. Then there is some carelessness in handling of details. Account is not taken of characters after they have left the stage. They g

ACADEMY MATINEE

Pirst Performance, Season 1918-1914, by the American Academy of Dramatic Arts and Empire Theater Dramatic School. At the Empire Theater, Thursday After-noon, Jan. S.

"THE CONVICT ON THE HEARTH."

edy in One Act, by Frederick Fenn.

porces Midden David L Leonard homas Midden Albert Gary Seeph Peterson Alan Foster in Watersmith Frank Morean Cartwright Danie Everett Hove Loring ra. Midden Genevieve Robinson was Midden Genevieve Robinson will did Mabel Sievi and Midden Lelice Sencion my Watersmith Ruth Smith liss Harcourt Chara Thomas In this scadil nightness of low English life.

TROUBLE OVER "TIGER"

Philadelphia Little Theater Stages One-Act Play Without Author's Consent

A possible legal complication is impending over the action of Mrs. Buelah Jay in staging a one-act play, entitled Tiger, at the Little Theater in Philadelphia, over which Mrs. Jay exercises the managerial direction as well as furnishes the financial backing. The Dramatists' Play Agency, which controls the rights to the play, written by Wytter Bynner, declares that the Philadelphia production is unauthorised.

This means that Mrs. Jay has probably made herself liable for every performance given without consent of the holders of the rights.

It is said that Mrs. Jay originally made every effort to communicate with the author before making the production, writing to Mitchell Kennerley, publisher of "Tiger, and receiving no reply, and to Mr. Bynner, also, with no result. It was then that she decided to take the chance, being in immemiate need of a headliner for the bill with which she was inaugurating a new policy for the house. This policy is modeled much on the idea of Le Grand Guignol of Paris and the Princess Theater of New York.

Bartley Cushing, who is the executive of the Dramatists' Flay Agency, was emphatic in asying that Mrs. Jay is in no way to be regarded as a play pirate, as she now use of Tiger.



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EQUITABLE CONTRACTS Managers and Actors Getting Together Of cially for Fairer Business Relations

Managers and Actors Getting Together Cally for Fairer Business Relations
Members of the National Association
Theatrical Managers and representatives
the Actors' Equity Association met, Jan.
In the offices of the former in the Tis
Building, and discussed the form of anito
contracts between actor and manager wh
shall reduce possibilities of disagreem
and legal actions resulting therefrom.
The meeting was the result of Willia
A. Brady, president of the Managers'
sociation inviting the Actors' Equity As
clation, the new organisation of wh
Francis Wilson is president.
The proceedings of the meeting, of
which Hollis E. Cooley, secretary of
Managers' Association presided, gave ev,
promise that an agreement will be reacover the contract, which was read and comented upon by Mr. Wilson, in a few da
The following committee was appoin
which will report on the matter, Jan. 23
The committee members of the Manage
Association are Mesars. George C. Ty
Frederic C. Whitney, Law Fields, GeoBroadhurst, John Cort. Winthrop Am
Bargent Aborn and Hollis E. Cooley, and
Jefferson De Angelis and George Nash.

ACTORS' EQUITY ASSOCIATION

ACTORS' EQUITY ASSOCIATION

At the last meeting of the Council of Actors' Equity Association, held in the retary's office, room 605, Longacer Builds New York city, the following members we present: Mr. Francis Wilson, present Messars De Angelia, Arden, Cope, W Coburn, Heicher, Sampson, Mills, Conneand Purdy. The following candidates welected:

CUYLER HASTINGS A SUICIDE

CUYLER HASTINGS A SUICIDE

Cuyler Hastings, leading actor, short a killed himself in his room at 272 Pour Avenue, this city, Bunday night, Jan. It is generally believed by his friends tillness, which interfered with his prosional work, together with financial loss prompted the desperate act.

The discovery of the suicide was made Mr. Cuyler's landlady, who went to room to announce a caller. Becsiving answer, she notified a policeman, who tered and found the man dead. A revolwith an empty chamber lay near his had on a table were several notes written him. The police took possession of the pending arrival of the coroner.

Cuyler Hastings was fifty years old. Is spring he was stricken with parparelysis, which compelled him to discoses sustained in speculation worried he mr. Hastings's last appearance here we two years ago, in the part of the Before in The Woman, produced by David Belss He also succeeded Frank Keesan as Jurance, the sheriff, in The Girl of the Gold West. He had starred in his own connics, in two of which, if I Were Ki and Sherlock Holms, he toured Austral

SERIOUS CHARGES IN CHICAGO

CHICAGO, Jan. 12 (Special) Quite selicitic stir has been caused in theatrical cles by the bringing of charges again ome so-called theatrical agencies and se some so-called theatrical agencies and "phony" employment agencies. The mer are charged with being "white agencies. The latter are charged with lecting money from applicants and sthem no jobs. The first mentioned discound a little like monubies. The strike one as the real thing. Of courseputable agency—cither employment theatrical—is mixed up in the acfatramic.

DAN FROHMAN ADDRESSES CLUB

Daniel Frohman addressed the "Wig as Cue" Club of Barnard College, Fridanight on Shakespeare and the moving pitures, and the Bacon controversy as parded from the theater people's point oview. F. F. Mackay also discussed on stagart.

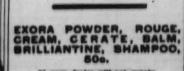
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MULDENER, LOUISE

NEWSOM, CHARLES F.

SPARKS, W. W

Beenie Artist. Little Thee

PHILADELPHIA NOTES

PHILADELPHIA NUTLES PHILADELPHIA, Jan. 13 (Special).—There were ree interesting channess of bill this week in the sai nisyhouses. Harry Lauder, the ever popure Hotch comedian, began his annual local engenent at the Loric, assisted by some vaudering stars, and played to big houses during the tire week. Although the shows were two-a-day ander did a big business at every appearance. Nazimova in Bella Donna closed at the Broad, a made way for Fannie Ward in a spicy comity. Madam President, which recently closed at

daged.

Tears of Discretion, which had a very so ful engagement at the Garriet, has also the city, and has been replaced by The of the Lopesome Pine, starring Charlotte er. This is the third time this dramatical has appeared in Philadelphia and it efficients are considered to the control of the control of

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UNDER THE DIRECTION OF

HARRISON GREY FISKE

MRS. FISKE

OTIS SKINNER

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WILLIAM A. BRADY'S AYHOUSE

THE THINGS THAT COUNT

Instead of The Marriage Game, which has one on tour, Kitty Mackay was played at he Comedy Theater for the benefit of the Isiting Teachers' Auxiliary of the Public ducation Association, last Thursday night. Roselle Knott, of the Ben Greet Players, rell known on the stage as an actress of lassical roles, should not be confounded ith the Boselle Knott of the vaudeville sam of this name. The two are distinct not separate, and in no wise related or secontated.

WELSH COMPANY COMING Change," Prize Play by J. O. Francis, Now Said to Be Owned by Joe Weber

Said to Be Owned by Joe Weber It is now reported that Joe Weber is the one who has purchased the American rights to the Welsh play Change. The piece is by J. O. Francis, and won the \$500 prise offered by Lord Howard de Walden. There was considerable speculation in managerial circles as to who had secured the play, and it was reported that the London agent for Oliver Morosco had taken an option on it. Now it appears that Joe Weber has the control.

The news came out when Walter Hast, who was instrumental in bringing Bunty to this country, arrived in America last week in advance of eleven Welsh players who are to act in Change under Weber management. This week the company are Harding Thomas, Harold West, Frank Ridley, Tom Owen, R. A. Hopkins, John Howell, Gareth Hughes, William Hopkins, Lillian Mason, Doris Owen and Eleanor Danlels.

"MARIA ROSA" JAN. 19

"MARIA ROSA" JAN. 19
Guimera Play with Dorothy Donnelly and
Lou Tellegen to 39th Street Theater
Maria Rosa, the drama of Catalan life, by
Guimera, the author of Martha of the Lowanda, which opened at Providence recently,
is booked to open in New York, at the
Thirty-ninth Street Theater, Jan. 19. The
leading players are Dorothy Donnelly and
Lou Tellegen, who has made his Englishpeaking debut in this play after completing
a long engagement with Barah Bernhardt as
her leading man. Miss Donnelly saw the
play acted at the Toy Theater in Boston
one afternoon, and became so desirous of
playing the title-role that she at once
playing the title-role that she at open
wallace Gilipatrick, the translator and
teribes it as a powerful play. The French
ictor in the leading male part is said to
be the best discovery of several seasons.

DEATH OF GLADYS DREW Popular Comedienne, Daughter of McKee Rankin, Victim of Cancer

Gladys Bankin, Victim of Cancer

Gladys Bankin Drew, wife of Bydney Drew, dled on the night of Jan. 9, at the Mariborough Hotel, in this city, of cancer. At her bedside when she passed away, were her husband, Lionel and Mrs. Barrymore, and Mrs. Harry Davenport.

The dead actrem's father, McKee Rankin, was notified, by wire, in Ban Francisco, where he is at present playing. Reply came that he would start at once for New York.

Mrs. Drew was the daughter of McKee Rankin and Kitty Blanchard. She was a cousin of Jack, Ethel and Lionel Barrymore. She was born forty years ago. She had been long afflicted with cancer, and the past five months were positive martyrdom.

The funeral took place last Monday morning from 307 West Fifty-first Street. The body was interred in Kensico Cemetery.

Mrs. Drew had won favor as a writer for periodicals and the stage. The Yellow Dragon, Billy, and Agnes were the children of her pen.

ACTOR KILLED

ACTOR KILLED

Automobile Containing Frank Dudley and Party
is Ditched, Resulting in His Death

CHICAGO, Jan. 11 (Speciel).—Frank Dudley, Weeping Water, Neb., head of the Dudley Theatrical Stock company, was returning from a funeral at Cedar Lake, Ind.,
when the automobile, which he was driving,
was ditched and he was instantly killed,
while one of his companions, Peter Klassen,
a Civil War veteran, was so severely injured
that he died a few hours later.

The other occupants of the car were Dudley's mother-in-law, Mrs. Matthew Boney,
and her sister, Mrs. Edward Lee. Both
were injured in a lesser degree.

Dudley and his wife, known on the stage
as Cora Bonnie, had prepared for a year's
vacation and made plans for motoring
through Europe next Summer.

THAIS LAWTON LEAVES MANTELL

Thais Lawton, who is supporting Robert B. Mantell in Shakespearean repertory, leaves him after this week, returning to New York. Miss Lawton has won golden opinions for her virile and faithful impersonations of Queen Constance, Lady Macbeth, and Portia from the critics. The reason for the separation of Mr. Mantell and his leading lady are not given, but the telk on the Blaito is that the Western papers have been too indiscreet in drawing comparisons, and that Miss Lawton has been getting the cream of the notices.

MARY SHAW IN "GHOSTS"

A revival of Ghosts with Mary Shaw in her familiar role of Mrs. Alving will shortly be given in this city. The recent vogue of Brieux's Damaged Goods and other plays of a sociological character has directed attention to the Ibsen drama, and the interest has manifested itself in a request addressed to Miss Shaw signed by a large number of professional, society and club women.

women.

Miss Shaw has signified her acquiescence and the date of the revival will be announced in the near future. The recently published statement that she would appear in The House of Bondage is entirely unsufficient.

NEW YORK THEATERS

NEW YORK THEATERS

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FROM CHICAGO

Chicago Now Lends Ears to Shaw. Opera Company in "Parsifal." Fine Arts Theater to Uncover Unknown American Dramatists.
"Help Wanted"—Great Success. "Auctioneer"—Drawing Card.

"Auctioneer"—Drawing Card.

CHICAGO, Jan. 13 (Special),—Only one new play this week for Chicago makes the theatrical menu look a little bit skimpy. But them if you not consider what is airsady on the table you not be table to the consider what is airsady on the table you not not consider what is airsady on the table you not not great the play is the most ambitious attempt you made the propertor considered the considered that it has been about the yorks of European auchors. But now the company, turning to veiled ameters presents the works of European auchors. But now the company, turning to veiled ameters presents the works of European auchors. But now the company, turning to veiled ameters presents the works of European auchors. But now presents the purpose of unveiling the servent of the purpose of the purpose of unveiling the servent of the purpose of the purpose of unveiling the servent of the purpose of the p

he populace here, and that the average playone "takes in "Shaw as easily as Belazeo or
blan.

Tack Lait's new play. Hein Wanted, is a
choosing success at the Cort. Jack has been to
lew York, and is now back arain, and appears
is busy in ever. After he gets another comsary out he will doubtless be ready with another
lay. Jack's style is breess, fresh, and human
of he knows how to create characterists.

This is the last week of The Doll Girl, with
sichard Carle, and Hattle Williams, at the
tudebaker, it is also the final week of the
tudebaker. It is also the final week of the
tudebaker, it is also the final week of the
tudebaker. It is also the final week of the
tudebaker, it is also the final week of the
tudebaker. It is also the final week of the
sulles at the Illinghs. September Morn remains
the La Salle, and The Traffic is still crowding
seem in at Howard's.

Speaking of the La Salle, it may be noted
at Harry Askin has severed his connection
that his bouse, and that the J. L., and S.
gas is now out. Mr Askin has eiven out no
attement of his biam for the future, Frederick
conacter, who has been the La Salle's press
used. Also denserts from the Madve, the diver, and
et Trained Seals. Acide Revisad in the Mamite's top notcher. Other attractions are The
massiracy at the Victoria. A Fool There Was
it he Imperial, and The Waits Slave at the Naenal.

BROOKLYN

Brooklyn theaterpoors were treated to a week splendid attractions Jan. 5-10. So alluring use the different offerings at the four leading traction houses that it would be difficult to set a winner.

Madam Freeident, with Fannie Ward in the Service, made its initial how to this borough teleprice, made its initial how to this borough teleprice. Broadway Theater, and drew to alway and the service of the service

is as popular as ever with the local playmoses. The Family Cupboard made its second appearance in Brooklyn this season at the De Kalb Theater. It was presented at the Majestic three weeks hence. The attraction drew to spissolid business at the De Kalb. The Lore was last week's offering at the Majestic Theater, coming direct from Manhattan. Lucia Moore appeared in the part portrayed by Mary Nash in the original Manhattan contraved by The Lore was the property of the Contraved by The Lore will undoubtedly hold the season's record at the Majestic Contraved by The Lore will undoubtedly hold the season's record at the Majestic. tic. BC in Souls still continues to draw excel-susiness at the Amphion Theater. J. Lamoy Daug.

FROM WASHINGTON

"Queen of the Movies" Popular. "Old Reliable" at Columbia. "Lady of Slipper" to S. R. O. Musical Plays in Abundance. Rehearsals on of "Columbia"— 450 Parts in Musical Pageant.

Washington, Jan. 13 (Special).—The Queen of the Movies which had its first big city engagement at the Columbia Theater during the past week proved a musical comedy of pronounced attractive excellence. The locale of the atory in the environments of Washington, and this helped to attract full houses during the week. Thomas W. Eylsy has provided a thoroughly strong and artistic company of efficients, supplemented by an effective and well-trained, chorus. Among the principle of the contract of

FROM BOSTON

Mayor Prohibits "Salome." Boston Theater in Last Days. Craig Offers \$100 for Title. Many New Attractions Jan. 19.
"Dreams Come True" Opens Cort.
"Under Cover" in for Long Run.

Boston, Jan. 13 (Special).—With almost his last official case (he is not a candidate at today's election). Mayor Fitzaerald again combed binered into the theatrical linelight last weak linese fit into the theatrical linelight last weak considerable of the state of the line of the l

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the final performances of The Whip, at the end of this month, will be accompanied by some ceremony to mark the final ringing down at the bistoric playhouse. Similar obscution have been to play house. Similar obscution have been held before, and afterward some come, but with the present increase in the number of Burwith the number of the first the present increase in the part of t

Park. May Robson in The Giever Wossen: Tromont, Sthei Berrymore in Tante: Boston, The
Whip.

Mary Young came back to the Castle Square
inst night, as Lilly Parendell in The Mind-thePaint Giri, to be assin leading woman of the
Orale Stock company, waiter Waiter has also
returned to the Gastle Square.

Mirs. Lara Anderson's core.

Mirs. Lara Anderson's core.

Mirs. Lara Anderson's core.

Mirs. Lara Anderson's core.

Mirs. Lara Anderson's core, the Stock

Mary Core to the Gastle Square.

Mirs. Lara Anderson's core, the Stock

Mirs. Lara Anderson's core.

Mirs. Lara Anderson's core, the Stock

Mirs. Lara Mary Laura Hills.

Octavia Brooke is agesting much comment by

Ner Sing singling in Ohi Oh! Delnine at the
Colonial. The piece is here for a long run.

Donald Brian has added a "marige" to the
dances be deen in The Marriane Market.

Byelly Scotter has moved up from the meondary ranks at the Opera House, and now since

the doi in The Tales of Hostman. Constantino is this week making his first appearances

The midnight theater trains on the Boston and
Maine have been discontinued, despits the protents of the theater managers.

James B. Pitman, for many years chap-man
arer of the old Buston Museum, has just cele
brated his colden wedding.

William Q. de Mille will meak to the Drama

League next Tusaday on "The Democrate of the

Arts." and the following west William Gliletta

will cive for the League his lecture on "The

Drama—and Some Other Thinss."

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NEWS OF STOCK PLAYS AND PLAYERS

STOCK IN NEW YORK

HARLEM OPERA HOUSE.—Last week's of-tring of the stock company was The Stran-er, with the ever popular Florence Malone and Harrison Ford in the leading roles-ollister Fratt, late with the Malley-Deni-n Players at Fall River, gave an effective prformance.

ormance.

By Supplies.—The stock company, headed
Mae Deamond and Rowden Hall, are
ing Elevating a Husband this week and
duplicating their former successes of
law few weeks. The company includes
rel Vinton, Charles Guhrie, Clarence
lire, George Hall, Russell Parker, RichVanderbill, Laurett Brown, and Allene

ord Vanderbill, Laurett Brown, and Allene Durano.

AGADMY OF MUSIC.—Theodore Friebus and Priscilla Knowless were seen last week as What Happened to Mary, giving splendid erformances of the two leading roles. The lay has recently been released for stock roduction and William Fox's stock commany was among the first to present it, giving an unusually good performance of a play filch seems to require special ability on be part of the actors.

WADMONTH THEATHR.—Three Twins was be attraction last week to splendid busiess. Musical comedy pleases the upper fact Bide patrons grantly. Florence Rittenouse was warmly valcomed after her vacaion of one week, and her hold on the house atrons was further demonstrated by sevral beautiful floral offerings. Guy Harington, Jerome Renney, Arthur Bell, Henry lacready, Henrietta Goodwyn, and J. Hamlond Dalley secred hitz.

STOCK PLAYERS PLEASE READING

STOCK PLAYERS PLEASE READING
By far the most elaborate production
on an artistic standpoint thus far prented by the Calemith Stock company,
aying a season's engagement at the Grand
eater, was that of Madame Sherry,
sich packed the theater throughout the
sek of Jan. 5. In fact, the management
und it necessary to give an extra performce on Saturday morning, which served to
leve the crowded condition to some exat. Jessie Mueller, a recent addition, won
any admirers as Yvonne, and Affred Lyil, another importation, was pleasing in
a principal male role. Marguerite Starr
de her debut in the title-role, and will
ister up the excellent cast considerably,
distinct feature was the appearance of
ma Graham and Jack Madden in a clever
coing set, by arrangement of the Mesers.

popularity. The cast daily increasing in Ernest Anderson and Marjorie Burt, until recently feading man and ingenue, respectively, of the Calamith Piayers, appeared at he Hippedrome in a one-act play and scored seavily. They are now rehearing another maylet which they are scheduled to present it the Hip shortly.

WELCOME FOR FRANCES NIELSON WELCOME FOR FRANCES NIELSON Frances Nielson was given a royal weime by the audience at Poll's last week on r retura to Washington in the leading role Forty-five Minutes from Broadway, and r work was amply worthy of the warmin the greeting which she received. He ag and taked her way right into the arts of the audience. Richard Buhler displayed an ability to noise comedy roles which, following so oth serious work, was really surprising, Helen Tracy, as the inconsolable Mrs. Indy, was particularly funny in the drunkscene.

DORNER PLAYERS OPEN AT ELMIRA

The Dorner Players, under the management of A. C. Dorner and A. Von Beaulien, pened at the Lyceum Theater, Elmirs, Y. Jan. 12 for an indefinite run. Lillan layer is leading woman; Frank Fleider, sading man; Grace Fries, character; Annabanaiow, ingenue; William Cullington, director; Maries Naughton, Charles Foster, bavid Vondersmith and others. Lee Norton will continue as manager of the theater.

J. Maxwell Busss.

CECIL SPOONER TO LEAVE STOCK

cil Spooner retires from her own company to play the leading role in Boundary, which will shortly to an Broadway. The stock company continue their successful season at the Epsoner Theater with Violet Halliday ading woman during the absence of

"COPPERFIELD" BREAKS RECORDS

W. C. Masson and his Crescent Players are still receiving the plaudits of the press and public for their masterful holiday production of David Copperfield. All records for attendance at the Crescent Theater were broken during the week's presentation of the play. Mr. Masson's dramatisation was new and specially prepared for the holiday offering. The acting and staging are said to have surpassed even the high standard set in previous productions.

STOCK ACTORS MARRY

A New Year surprise was the announcement of the marriage of James A. Harris, juvenile man of the Grand Opera House Stock company, Brooklyn, N. Y., and Claudia Lucas, leading woman of the William Grew Players, of Fitchburg, Mass. Miss Lucas is well and favorably known to stock patrons in many cities, and is the author of several successful plays. Mr. Harris has been all season with the Brooklyn house and is a great favorite there.



ADELINE O'CONNOR.

White, H. Y.

Adeline O'Connor is rapidly coming to he front as a stock leading woman. She is the daughter of the noted sculptor, Anirew O'Connor, and spent much of her hildhood abroad. The atmosphere of aristic endeavor which surrounded her has eft its imprint on her ambition and on her cehlevement. Miss O'Connor played the eading role in support of Edmund Breese ast year in The Master Mind, and has layed in stock in Lynn, Masa, where she hade a distinct personal success. This sea-

son Miss O'Connor is leading woman of the Columbia Theater Stock company, at Far Rockaway, where she has been receiving remarkable attention from the newspapers. Of her Camille, a local ertite said: "Miss Adeline O'Connor, the Columbia's singularly gifted leading woman, gripped me from the start. Here is, an earnest, magnetic player, good to look upon, who knows how to 'get over.' Possessed of a beautifully modulated voice, with splendid diction, the role suited her extremely well."

AUGUSTA PERRY AT SO. FRAMINGHAM
Augusta Perry opened her season of permanent stock at the Gorham Theater,
South Framingham, Mass., Jan. 12 in Paid
in Full, after a successful road tour to the
Pacific Coast. Miss Perry has been featured for the past six seasons throughout
the New England States, where her decided
charm and ability have been seen to advantage in such emotional roles as Sapho,
Camille, and Katuska. She has selected
for her support a espable company, which
includes Walter Downing as co-star. The
other members are E. H. Willard, George
V. Brooks, Edwin C. Kopp, George Rudolph,
Edward O'Neil, Clyde Butterfield, Edward
Moelselke, Dorothy Pembroke, Angil Pemberton, Avonia Ward, and Pearl Ottenmiller.

"THE BARGAIN" IN STOCK

"THE BARGAIN" IN STOCK

The Bargain, a play by John Emerson, commenced its first production in stock at the Washington Theater, Detroit, this week. The author directed rehearsais and remains for a few days after the opening to make mecassary changes. It is said that this play will be brought to New York shortly as a regular production.

The Bargain was originally produced in New York some time ago at the Criterion Theater for a special matine. Mr. Emerson himself gave a most remarkable performance in the leading part. At that time the authorship was given as "John May-

nard Booth," and was believed to have been constituted by John Emerson, Cora Maynard, and Hilliard Booth.

"PAID IN FULL"-FAR ROCKAWAY

The stock company at Far Rockaway presented Paid in Full to capacity houses week of Jan. 5. Many theater parties motored down from New York and Brooklyn.

Adeline O'Connor, the leading woman, gave an aspecially effective performance of Emma Brooks. William Builivan was seen to advantage as Joe Brooks. Credit, too, must be given to Myron Paulson and Gerald Rowan for their splendid work in their respective roles of Captain Williams and Jimsy.

SAXONE MORLAND AT SALT LAKE CITY

Saxone Morland, who began her theat-rical career in London, playing with Ar-thur Bourchier and Gertrude Kingston, has been engaged as ingenue and second lead-ing woman of the Utah Theater Stock com-pany, Salt Lake City. She made her first appearance in last week's production of The Escape.

STOCK SUCCESSFUL AT ST. JOHN

The Thompson-Woods Stock company at St. John, N. B., is enjoying a most successful season and is now in its fourteenth week with Get-Rich-Quick Wallingford as the bill. Frances Brandt and Sam A. Meharry lead this capable organisation. E. C. TAPLET.

STOCK IN BROOKLYN

STOCK IN BROOKLYN

A spiendid revival of The Girl of the Golden West was offered to the patrons of the Creecent Theater Jan. 5-10. Leah Winslow appeared at her best in the title-role, while George Alison gave an effective portrayal of Johnson, the road agent. Next week the Crescent Players will give the first Brooklyn stock production of The Concert.

Members of the Greenpoint Theater Stock company were seen in a well-staged production of The Girl in the Taxl. Director Harry McKee paid special attention to this offering and as result the musical numbers were of high order. Manager Trahern has introduced the country-store idea to the patrons of his playhouse. Many handsome souwenirs are distributed each week.

The Girl of the Streets was last week's offering at the Grand Opera House. This sensational sholdrama was enthusiastically received by the patrons of that playhouse. Noel Travers and Phyllis Gilmore were seen in the principal roles. Irene Douglas, Minnie Stanley, Pearl Ford, George Carleton, James Harris, and William Elliot made the best of the minor assignments.

Jack Rollins, of the MacCurdy Players, is fast becoming a great favorite with the patrons of the Gotham Theater. He was featured in last week's offering of Billy the Kid and accored a decided triumph. Miss Louise Cartet, Morey Drisco, James Kyrle MacCurdy, Rate Woods Fiske, Arthur Mack, and May Green were cast in congenial parts. Manager MacCurdy added a full quartette and other musical numbers to the programme.

NORMAN HACKETT AT ATLANTA

NORMAN HACKETT AT ATLANTA
ATLANTA, Ga., Jan. 12 (Special).—Norman Hackett, who has been starring on the road in O. Henry's A Double Deceiver, is now filling an indefinite stock engagement at the Lyric Theater, this city. His company, which includes Ilka-Marie Diehl, Blanche Beymour, Florence Vincent, Burton Robbins, Edwin Vall, Teddy LeDuc, Andrew H. Strong, Carl Reed, and Edward Susferd, opened Dec. 29 in the above play. Classmates followed, and for this week. The Witching Hour is the bill. The opening sight of Classmates was made "mill-tary night," and among the guests of Mr. Hackett were Gen. and Mrs. John Staton and staff, Gen. R. K. Evans and staff, and fifty officers from Fort McPherson.

Mr. Hackett and his players are fortunate in selsing the excellent opening for a permanent stock company along municipal lines, as the active interest and endorsement of a strong Drama League, recently organized, have been enlisted.

Mrs. Ransom Wright, a prominent society leader, and a member of the Players' Club, played throughout the week a leading part in Classmates. Both prees and qublic regarded her performance as especially clever and commendable.

REDMOND COMPANY AT SACRAMENTO

Mr. Ed. Redmond's capable company of stock players is now in its seventy-fifth consecutive week at Sacramento, Cal. This is a record run in a city of less than 75,000 papulation. Since the first week of the engagement, no changes in the personnel of the company have been made, which speaks well for the direction of Harry J. Leland, who works harmoniously with his associates, the large business and long run being in a great measure tributes to his methods. Mr. Leland has been re-engaged by Mr. Redmond for another year.

ZELIE DAVENPORT IN JAMESTOWN

Miss Zeile Davenport left New York hurriedly a week ago in response to a summons to play a limited stock engagement at Jamestown, N. Y. She is near her home and will have her mother with her during her stay.

STOCK NOTES

Jan. 8 and 9 the Sydney Toler Stock company, of Halifax, N. 8., gave way to Martin Harvey and his English company and played out of town, that Mr. Harvey might open his Canadian tour in The Only Way, at the Academy of Music. On Saturday evening the stock company viewed the English star, the Brat performance they have witnessed since their opening early in the Fall.

The Illness of Constance Robinson, who is

since their opening early in the Fall.

The iliness of Constance Robinson, who is in the hospital with typhoid fever, has interfered with engagements in stock, and when Blanca, the older sister, was stricken with measles, many inquiries for the two little girls were made of The Mianon office for tidings. It is reported that both children are slowly improving.

The Poli Theatef, Springfield, Mass., closes after next week. This will disperse one of the very best dramatic organisations under the Poli banner, which comprises Lois Howell, Rita Davis, Raloh Kellard, G. Swayne Gordon, Clarence Chase, and Horace Porter as the principal members.

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Staide
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Theatre Royal, Christehursh, N. Z.
Her Majesty's Theatre, Auckland, N. Z.

SOUTH AFRICA: Theatres

ondon Director New York Representative South African Representative J. A. E. MALONE WALTER C. JORDAN HAROLD ASHTON

ATTENTION THEATRE

A well known, successful Stock Company, fully organized in every department and now playing in one of the largest cities in the East, desires to locate in a first class city for the Summer season. References as to the caliber of the acting company and class of plays produced can be had from any recognized N. Y. play broker or agent. Address all communications to R. B., care this office.

Edith Harcourt played Mrs. Wilson last week with the Brownell-Storck Stock com-pany in Newark in The Country Boy. Virginia Perry has succeeded Virginia Pearson as leading woman with the Goring Players at the Walnut Theater, Louisville,

Frank Frayne, Jr., and Viola, his sister, will be seen this week with the Brownell-Storek Stock company in Newark, in Salomy

The stock company at the Nesbitt Thea-ter, Wilkes-Barre, Pa., has closed. Several members of the company have gone to El-mira, N. Y. Violet Barney and Frank Field.



Gould and Maredon, N. Y. JOHN BOWERS, Playing Kenneth Nelson in William A. Brady's Production of "The Family Cup-

er, who were playing the leading roles in Wilkes-Barre, will be seen in like capacity in Elmira.

Wilkes-Barre, will be seen in like capacity in Elmira.

Kendali Weston, stage director, closed with the Lindsay Morison Stock company at Lynn, Mass., Saturday, Jan. 3. The productions were unanimously commended by press and public and could easily have been called Broadway staging, so artistic was the work of the director and the company. The company closed its season Jan. 10.

Phyllis Glimore, of the Grand Opera House, Brooklyn, stock company, narrowly escaped serious injury last week in making a sensational leap from a high platform in the last act of The Girl of the Streets. Although she sprained, her ankle, she pluckly continued the performance and made the leap at each performance.

Hardie Meakin, who recently closed with the Avenue Theater Stock company, in Detroit, has been engaged by the Washington Players in the same city, and opened as Chris Hasey, in Mrs. Wiggs of the Cabbage Patch.

A. C. Dorner opened a new stock com-

Frank E. Lamb, formerly with the Mal-ley-Denison Players, at Fall River, Mass, is now director of the Washington Players in Detroit.

is now director of the Washington Players in Detroit.

The Malley-Denison Stock company in Taunton, Mass., presented Forty-five Minutes from Broadway with the St. Joseph Dramatic Society as their chorus. For a company of strictly dramatic people to attempt musical comedy is sometimes disastrous, but with such voices as Neill Barrett and F. W. Taylor and Laura Stone to depend upon, the result was a marked success. Miss Stone was presented with floral tributes by the society because of her aid in their amateur performances recently.

James Kyrle MacCurdy, of the Gotham Theater, Brooklyn, is presenting Get-Rich-Quick Wallingford this week with an augmented cast. George Barr, Charles and Bessie Fisher, Robert Barber, and W. Yada are playing parts with which they have been associated with different stock companies in the East.

Florence Burroughs is essaying her first part in musical comedy this week at the Gayety Theater, Hoboken, playing the titlerole in Madame Sherry. That she is successful in this portrayal goes without say-ling.

Sidney Toler and Edmund Abbey gave re-

THE WRIGHT HUNTINGTON PLAYERS

ST. PAUL, MINN.

SHUBERT THEATER.

dward Tilburne tonroe Addingto fonroe DeWitt harles Conrad mes LaGrosse Babe Cole

The company has no regular line of business, but play whatever they are best fitted for.

Wright Huntington, Mgr. Earl Lee, Stage Mgr.

Albert Barrett Edward Arnold Duncan Penwarden Guy Durrell Earl Lee

Boyd P. Joy, Scenic Artist A. Klingerman, Asst.

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Second Year with MALLEY-DENISON STOCK CO., Fall River

"THE BEST DRESSED LEADING LADY IN STOCK

STOCK PEATURE Empress Theatre, Vancouve the case as Types form. The presented a character control and the control of the case of

Leading Man-Crescent Theatre Stock-Brooklyn

N. S., presented week Jan. 5 under the di-rection of Alexander Leftwich.

DOING BUSINESS

The Winning of Barbara Worth has bee playing to splendid business in a numbe of cities in New York and Pennsylvanis At Rochester the takings for two night and a matinee were \$2,835.50; at Dubois one night, \$689, and at Altoona on New Year's, \$1,955.50.

WILL WED, HILLIARD ADMITS

Advice comes from Detroit that Robert Hilliard admitted his engagement to marry soful in this portrayal goes without say.

Bidney Toler and Edmund Abbey gave rearkable portrayals of their roles in The father, James Everard, the wealthy brewer.

Sindly markle power and the father own right.



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LAURA PRANKENPIELD.

accompanying picture represents Frankenfield, a leading emotional of the Middle West, who has played t of forty weeks as Mrs. Alving a Ghosts, in the character of He-

MINNEAPOLIS

one-night annds came Lavender and all in half a week at the Metrocoll-Jan. It hard a week at the Metrocoll-Jan. It hard be decise was the etar. Itself was amateurish as impossite dramastine Mrrtis Endés neared of James About in Hobin Hood respiration of the state of the Proposition of the Section 1997. The sales roturns week countries Jan. 12 Ulrich, a foruser St. Paul eff. In beautie Barriscale ninged on the read George Arims in Disressit week of demand Browns in The Measter Mind 25.

OMAHA

Brandois Henry Miller and his notable acted a series of large and most apprenticulations Jan. 1-5. Every one liked The said the members of the co. In the signed them. Butt and Jef opened a 1's engagement Jan. 4 to a fair house, in followed by Pavious Jan. B. McInteller State 10-10, January R. Hackett Jan. 1998, January M. Hackett Harriston, January Jan. 1998, January Manager Johnson had Billy Watthe Girls from Happreland, which drew her life from Happreland, which drew her hits and on followed. The Preefs Jan. 15-16. Thurston Jan.
The Origin Jan. 18. 18. 19.
So Gayety Manager Johnson had Billy WatI the Girls from Happyland, which drew
Pat White and co. followed.
usual attractive vanderlile offering is
at the Orpheum, where business is all that
wished, with two performances daily.
Krug has Lawrey's Minatrels, stying a
rformance at revinced prices.
and Kubelik are booked at the Auditorin. 13.

hast week of the grand opera at His Maj-Jan, 5-12, included Butterdy, Behense, Herestinds, and a bill made up of acts the various operas. The season has brought number of fise cincrer and some notable effons, Unfortunately the cost is se heavy there is little financial profit for the back-nowers, enough money has been subscribed upon us grand opera not season, and it is house it will finally be established on a

sage, and was ably supported by Marry Cons French Stock co. at the National presented
wer connecty entitled La Frenme Passa.
the Orthouse the nessitiater was Meauty is
skin Deep, presented by W. A. Brady's
It is a ciever and movel act, and is made
shally interesting to Montrealers by the fact
one of the chief parts is played by May
y— Montreal siri—Moger Imboff, Conn
Corren. Schooler and Diseason in The Boy
rewalt are other acts of merit in a good
sund bill.
a Weich and his Buriesquers drew the usual
numbers at the Gayety.
ancels and Imperial are doing well with
ag pletures and vandeville.
Biller Stock co. presented St. Elmo.
W. A. Tasmatne.

SAN DIEGO

SAN DIEGO
California's Mission Play for the East—
Actresses in Aquatic Sports
The Mission Play was seen for the first time in the Diego at the Sprecise Dec. 28-31. The mammoth production which has its own theater in the suburies of Lee Annelen is on its first road tour, and will probably invade the Eastern istates before returning. The canable cast includes almost one handred performers, among whom are George Osbourne as Father Junipero Serra, John H. Elder as Don Gannarie Portola, and Lacreria del Valle as Senora Josech Forta, John H. Elder as Don Gannarie Portola, and Lacreria del Valle as Senora Josech Forta, John H. Elder as Don Gannarie Portola, and Lacreria del Valle as Senora Josech Forta, John H. Elder as Don Gannarie Portola, and Lacreria del Valle as Senora Josech Forta, John H. Galety Theater took part, and were in the Ilias of bathers whose pictures were taken by the Ammex Picture Co. For distribution among the Eastern picture houses.

Gaby Desiys, heralded by an unsural amount of publicity, was the attraction at the Sprecies New Year's Day, and delighted cancity houses.

John M. Cook, the isocal manager of the Em-

M. Ocok, the local manager of the Rus-Theater, was presented with a siver wine, by the performers and employed of the Christmas Sight.

MARIS DE BRAU CHAPMAN,

HANOVER

HANOVER

Dartmouth Dramatic Club to Present "Misleading Lady" Under Author's Direction

HANOVEN, M. H., Jan. 13 (Bractel).—Paul
Dicker and Charine Goldiard's well-known Earce.
The Misleadink Lady, will be presented by the
Dartmouth Dramatic Association at Hanover
early in Pebruary by special arrangement with
William Harris. Both as reards costumes and
scenery, the presentation will be a pretentious
one, every effort being made to equal, if not to
gurgam, the New York production. The New
York management have made arrangements to
supervise, the play directly, and it is expected
that William Harris will without the sperformone, every effort being made to equal, if net to gurrans, the New York production. The New York management have made arrangements to oupervine the play directly, and it is expected that William Harris will witness the parformance. Charles Goddard, a craduate of the college in the class of '02 will be in Hanover to take charge of rebenrulis and to assist in the stating of his play. The Dramatic Association will make a short trip, and will play The Mislending Lady in New York, Northampton, and other towns.

ROBERT DE CLAST LEADED.

FALL RIVER

The Malier-Danison co. offered at the Savoy week of Jan. 5-10 The House of a Thousand Candies, with Carolyn Eliberts as Marian Deveraux. Miss Elberts appeared to excellent advantage in a well-played nart. Lida Kane made a fine Sister Thereas. Evelyn Watson made the part of Gladra Armstrons seem real. The other incembers of the co. all appeared to advantage. Joseph Deaver made his first appearance with the co. Jan. 5 in the character of John Glenarm, and made a very good impression. Excellent atuse settings nainted by Vincent De Vita added much to the well-acted dynam. Fine attendance. The Only Son Jan. 12-17.

At the Blieu the Bayles-Hicks Players presented week of Jan. 5-10 At the Old Oroes Boods, with Corrine Cantwell as Annabelia Thornton and Ann Singleton as Farens, both of whom were yery good. Well staged under the direction of Henry Hicks. Excellent attendance. Sheriock Holmen Jan. 12-17.

At Hathaway's Theater, New Bedford, Mass., the Laster Lossergan Players presented Madame Sherey week of Jan. 5-10, with Miss Florence Mackle as Yvonne, bor first appearance with the co. kins Anny Bleard, who was billed to niay the part in her olace. Miss Mackle save an excellent performance of the classracter and received much praise from the local press. The remainder of the co. gave their usual effective performances. Excellent fatage sertings. Good chorus. S. B. O. Othelio Jan. 12-17.

IERSEY CITY

NEW ORLEANS

ideal weather prevailed here Jan, 4-10, and the attendance at the several theaters was of the best.

Peg o' My Heart proved a big card at the Tuinar Jan, 4-10, and the performance was an excellent one. The Bise Bird Jan, 6-17.

At the Orescent a white slave play, entitled Little Lost Sister, was intaligently presented by a competent cart Jan, 4-10. Honey Boy Jan.

1. In French Opera Troupe, at the French Opera House, is holding its own. Is Juive (matines) at Le Veyage en Chine 7. Les Huyesbots S. Madame Butterfly 10.

The Orpheum presented an excellent bill Jan. 5-11. Hianche Walsh and co., the Vanlas, Bob, The Boxing Kangaroo; Martin Van Borget, Williams, Thompson and Copeland, Helen Ruggies, Les Montfords, and motion pictures.

The Louis Dean Players at the Dauphine put on Facing the Music Jan, 4-10. Minna Philins is the leading lady of the co., and is swetting with success. Cameo Kirky Jan, 5-17.

The numerous motion picture houses throughout the city are being well attended.

SEATTLE

At the Moore the Leland Stanford University Giec Club appeared in concert Dec. 31. The attendance was fair. The next attraction was Alice Lloyd and her co. of entertainers Jan. 1-4, which opened to a large house. The programme was diversified and enjoyable. Miss Lloyd was given a cordial reception, and Frank Forarty made a hit as a humorist.

Little Lost Sister Dec. 28-Jan. 3 was presented at the Metropolitan, but the attendance was not large. Grace Hale invested the titlerols with skill and fidelity, and the support was good. role with skill and fidelity, and the support various.

At the Tivoll The Suffrancties Dec. 29-Jan. 4 was presented in an amazing and entertaining manner before bounes averaging good business. In the cast were Mades Carree, Dorothy Raymopd, Gus Lecoard, and other talent.

The Girl of the Golden West Dec. 29-Jan. 4 at the Beattle, drew houses averaging fair business. Ployence Bell was seen to advantage in the few few was herejded in with loud accisim. The passage of the Currency Bill has given general satisfaction here. And it is hoped that business will improve in all lines.

BERTAMER F. MESSERVEY.

DETROIT

George Scarboroush's sensational expose. The are, draw expactly houses to the Garriek Theter Jan. 5-10. This week Manager Lawrence suponness The Pleasure Seekers Kellegs, the famous California naturalist, was he novelty on the week's bill at the Temple Theater Jan. 5-11.

Hobert Hilliard, in The Arnyle Case, drew pupperedative and section to the Detroit Opera Iones Jan. 5-10. The Fight is this week's attraction. Rarsain is assounced, for the state title Loreau stage.

Eugesia Biair in Madame X at the Loreau Theater Jan. 4-10 will be followed by The Littlest Rejon.

The Nibio Travel Talks on various countries proved an interesting event at the Broadway Theater, although the public response was not as good as might be expected.

Princess Bonits and Santamert divided honors at Miles's Theater Jan. 5-11.

Burlesque in Detroit Jan, 4-10 was represented by the Gayety Girls, and Gas Fay at the Gavety and Charles Robinson and his Orusoe Girls at the Cadillac.

Avenue Theater Jan. 4-11 Lens Rivers.

ELTP A. Manows.

excellent.

Will M. Gressy and Blanche Dayne headed a fing bill at Proctor's Jan. 5-10.

Kesney's Thanter has cantured the town. Two bills a week, and excellent ones at that. First half of week Waiter Law and co, as headlinger, followed by the always delightful Gus Williams. Three Dizon Sisters. Eckhoff and Gordon. Ben Hendricks. Gleary and Tracy.

Clark's Rosey Posey Girls bleased large audiences at Miner's Jan. 5-10.

Alma Gluck will give a pecitaj in the High School Hall in East Orange Jan. 23.

GEORGE S. APPLEOGETA.

JERSEY CITY

Little Lost Sister proved a good attraction at the Majestic Theater Jan. 6-10 to immense business. The sceness were vivid. and there was no minoring of the language. All the parts were well played, and it was a clever production. Traffic in Souls Jan. 12-17.

The season of stock closed at the Academy of Music Jan. 5, and commencing Jan. 5 vandeville and moving pictures were inaugurated to large attendance. A full orchestra was an insovation, and the pairons were well pleased with Managor Frank Henderson's efforts to niesse them. Cary Meddoc remains as the man in charge.

At the Monitcelle Theater Jan. 5-10 only pictures are run, vandeville being eliminated for a Keith's Theater Jan. 5-10 to macked houses.

The Monitcelle Theater Jan. 5-10 only pictures are run, vandeville being eliminated for a Keith's Theater, the Bon Ton Theater, and Casino are deing great being some of Life's Shoot Window Jan. 5-10, and a big sport in the attendance has commenced here. The production was capitally acted. Madame Sherry Jan. 15-17.

The Star and Garter Burlesque co. at the Empiry was drawning card Jan. 5-10 ornheum randeville and pictures. And Hervi'e Minatrel Boys were the big act at the Hudson Theater, Union Hill. Jan. 5-10.

The Man Who Owns Broadway was a drawing card at the Broadway Theater, Rayonne, Jan. 5-10, where a big improvement in business is noticeable.

W. G. Shitzs.

The soveral moving picture houses continues to be very big.

The Man Who Owns Broadway was a drawing card at the Broadway Theater, Union Hill. Jan. 5-10.

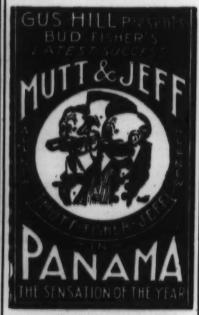
The Market Jan. 5-10.

Aline Gluck Will sive a recital in the Blash School Hall In East Orange San. 5-10.

Aline Gluck Will sive a recital in the Blash Carlot. A Tale of Two Oitles. Nickleby at the Engelly An and his Engish co. presented A Christmas Carol. A Tale of Two Oitles. Nickleby at the Engell An and Interest In Engel An Interest In

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W. C. AUSTIN, Assistant Secretary

SAN FRANCISCO

Entertainment in 'Frisco-Intre-esting Gossip

esting Gossip

siumbia Theater had to be closed last
make preparations for the his production
for which Otis Stanser presents at this
Jan. 3.

leanar had a big run with The Man
is Broadway, and or Jan. 5 The Country
given an excellent production.
T has Liftle Women for another week,
is, 13. Gaby Desiya son advantage of
the Liftle Women for another week,
is, 13. Gaby Desiya son advantage of
olight at the Cort. Jan. 4, and played to 11 Margaret Illington comes ill runs Girl at the Gate. The bill runs of Bicker Walson.

Lineoin, of the Suilivan and Considine Ciris in the city, likewise Mr. Cole, who note
with Pentages. Strange coincident that
sential and of rival vandevitie circuit should
the city and the circuit should
the city and the circuit should
rice, the I have king, will be at the Oriou and I have king, will be at the Orious will be at the Valencia, Jan. 19, with
a Morgan, Fred Beinsco's new feature.
I in The Country Boy. She is only eighture of age. and in The Country Boy. She is only eight-years of age.

rolyn Caro and Marie Gutman will have the rolyn Caro and Marie Gutman will have the in an amateur performance for the benefit as Council of Jewish Juniors. King Eimm. assibar, will be the play.

cassibar, will be the p a: A Night in a Police Station and ore. I shall be a \$500 prize for the ore. I shall be a \$500 prize for the ore. I shall be a \$500 prize for the ore. I shall be a \$500 prize for the shall be

SALT LAKE CITY

of "Lover's Isle"—A Comic Opera by Rodney W. Hillam ar's week at the Sait Lake Theater had attraction. Differe 000. which has been flow here that business was call full. If full of laughe, nevertheless. Pink

A. Rei Jack Vollage
Babey City
Babey Walke
Gilfory Walke
Gilfory Walke
Gilfory Walke
Gilfory Walke
Gilfory Walke
Gilfory
Gilf

the Box played to the Box advent. It was a series advent. It was at every performance, at every performance transcribed and transcribed accordance to the series of the se

ELDON, WILLIAMS & LICK

Lehman the little hunchback. The Confession may run a second week.

The De Roven Opers co., headed by Bessio Abott, in Robin Hood, returned to the Metropolitan Jan. 6-7, and repeated last season's security of the Security

oo Hurtis's howers buriesquers opened to observe the Galo of Hurtis's howers buriesquers opened to observe the Galo of Hurtis's howers buriesquers opened to the Amiliary of the Amiliary has been a considered the Amiliary has been a considered the Amiliary has been a few of the Amiliary has been a few of the Amiliary has been a few of the St. Paul Symbolog A. Stein, man of the St. Paul Symbolog Orchestra, with the local managerial reing, or the strain of the St. Paul Symbolog A. Stein, man of the St. Paul Symbolog Orchestra, with the local managerial reing, orchestra, when the host the play that broke it thatton box-office record, was also the play that the beautiful of the Malliary has been supposed to the serventh of the Malliary has been supposed to the serventh of the Malliary has been supposed to the serventh of the Malliary has been supposed to the serventh of the Malliary has been supposed to the serventh of the Malliary has been supposed to the serventh of the Malliary has been supposed to the serventh of the Malliary has been supposed to the serventh of the Malliary has been supposed to the serventh of the Malliary has been supposed to the serventh of the Malliary has been supposed to the serventh of the Malliary has been supposed to the serventh of the serventh of

fames Nelli cs. during its many seasons of our seasonful stock here.

[4] In reported that flam Neuman, assistant minimum and seasonful stock here.

[5] In reported that flam Neuman, assistant minimum and season of the Metrosolitan has been virused a license to build a motivate picture these reports to the desired and are season of the season of the

SPOKANE

Large Profits in Amusements—1913 a Bauner a Year—Auditorium Improvements

soo, obo : Rest (Bistars, Marc. Iris. Marcette. and obotals 1913: Levic. Marc. Iris. Marcette. and obotals of all peture bouses, combined). Bearly 2,000,000.

The final work of placing seats in the new final work of placing seats in the seat of the place of the first in the boxes. Many improvements have been made, the most improvements have been made. He most improvement have all the seating. At this season all the first in the building is drawned in well-string the building is drawned in the season of the season all the first the building chamber. He latter below filled with Top feet of stemper the latter below filled with Top feet of stemper the latter below filled with Top feet of stemper the latter below filled with Top feet of stemper the latter below filled with Top feet of stemper the latter below filled with Top feet of stemper the latter below filled with Top feet of stemper the latter below filled with Top feet of stemper the latter below filled with Top feet of stemper the latter below filled with Top feet of stemper the sand the sudderstand before it is delivered into the sudderstand below, and under the floor of the draw from the front of the theater to the reser this improving the acoustic proporties. The sandary arrangements have also been much limpored the dod downstairs lumber room abolished.

W. S. MoCham.

Little Theater Established in Home of George S. Swartz—Shakespeare Presented

Adele at the Broadwar pleased with an unusuabors well sung Jan. 5-8. Pavlowa appeared
Jan. 12-18.

What Happened to Mary, Tabor, Jan. 4-10, 118many dramatizations.

three times. Jan. 9. 10. McIntyre and Heath Jan. 13-16. What Happened to Mary. Tabor. Jan. 4-10. like many dramatizations. rambles, but proved accentishle to fair house. Seats for The Pink Lady were put on sale Sunday for Jan. 4. several days earlier than manal. It will play to a 31 scale under a guarantee. Will play to a 31 scale under a guarantee. Merely Mary Ann Jan. 4-10 gave Rya Lang an opportunity to add the guerossful interretation of youth. Carl Anthony as the artist love Watches. Paderewski was in the city for his echeduled appearance at the Auditorium Jan. 1, but did not niay. Various reasons were magnesized in the non-appearance as due to the artist?

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Immense houses were the rule at the Shar week of Jan, 5 at every performance of Broadway Jones, in which Genee M. Cohan made his last appearance in Brain as an actor. Madean Duchess Jan, 12.

The Piesaure Sectors at the Teck, Jan, 5-10. Played to big business. The Litre Jan, 12.

The Piesaure Sectors at the Teck, Jan, 5-10. The Trained Nursen head the bill at Shea's sincetal attraction. Large suffences. Ballet Jan, 5-10 with Frank Sheridan and co. as a succinal attraction. Large suffences. Ballet Jan, 13 and 13 and 13 and 13 and 14 and 15 and

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DATES AHEA

Managers and agents of traveling companies and correspondents are notified that this depart- nent classes on Fridan. To insure publication in the subsequent tasse dates must be mailed to people as on or before that date.

MB. Maude (Chas. Prob.): N.Y.C. 8—indef. 21dA. Mimi (Measrs. Shu-1): N.Y.C. 13–24 JN. Marsaret: Montreal. William of Graustark (W. L. Lone): Salisbury, Md., 14. Crischell 15. Soldier's Homo. A., 16. Newmoort Rews 17. IRD of Paradise (Oliver Moneon): Minneapolis 11-17. Paul 15-24. Indianapolis (IND) Naga 4 Victoria (Indianapolis (IND) Naga 4 Victoria (IND) Na J. Peul 18-38. Indianapolis (Pinning of Virtue; Sacrassenio, Cal.). If Medicor, Sonio, Cal.). If Medicor, Sonio, Cal. If Medicor, Nach. 25. Second St. 18 Medicor, Nach. 25. Second St. 18 Medicor, St. 18 Med MR. Harry Corson, and maret Date Owen; Mol-HAR Goorse M. (Cohen and arris): Toronto 13-17. eveluad 19-34. William (Chean and Marris): Cohen arris 19-34. William (Chean and Marris annhell): Cind. 12-17. Maurice annhell): Cind. 12-17. Maurice annhell: Reprint 12-17. Maurice annhell: Reprint 12-17. Maurice annhell: Reprint 12-17. Marris Proping Co.): R. F. C. 13-15-15. J. Surface 1. Orento Can, J. Surface 10-20. Detroit 1-1. S

TRON. Bele (Klaw and

The (Henry B. Harris Detroit 12-17. Feathers (H. H. Fra-Balto, 13-17. B'klyn

Peathers (Southern: H. Presse): Gedartown Ga., Gaineaville 15, Milledre. 16, Abrel. 16, C. 19, Greenville. N. C. 21, tanburg. S. C., 22, Chem. 16, C. 24, Statesville. Saltsbury 27, Winston-m. 28, C. 24, Statesville.

m 25.
Pathers (Western: H. Frame): Pine Riuff, Ark., Gressville, Miss., 15, poniar f, Mo., 19, Caire, III., Anna 21, Marion 22, Den 23, Cantralia 24, Alton Jacksowille 26, Hanni-Mo., 27, Moberty 35.

Fishe: Mrs. (Harrison Grey Fishe): Waco, Tez., 14 Aur-lin 15, San Anisonio 16, 117, Houston 19, 20, Galveston 21, Beaument 22, Shreveport, La., 25, Jackson, Miss., 24, Memphis, Teon., 26, 27, Houston 19, 20, Galveston
21. Besument 22, Shrevsport,
1a. 23, Jackson, Miss. 24,
Memphis, Tena., 26, 27,
Nashville 28.

POOL There Was: Ohgo, 12-17,
FORBES Bobertson (Messers,
Shubert); N. 7. C. Oct. 2-7as.
24. Boston 26-Feb. 7, C. Oct. 2-7as.
24. Boston 26-Feb. 7, C. Oct. 2-7as.
24. Boston 26-Feb. 7, C. Oct. 2-7as.
26. ARDEN of Allah (Léshier Co.); St. Paul 12-17, Madison, Wis., 19-21, Dubugus,
1a. 22-34, Davensport 24-Rection and Lamiser) Combetton OPARD'S Spots (Thomas Jaon): Talladous, Ats., 14, irmington 15-17, Chetta-com, Tunn, 30, Huntsville, lis., 21, Florence 22, New Section 22, Columbia, Tenn., 4, Nashville 26, 27, Jackson Dec(ur 28. Columbia, Tenn., 24. Nashville 26. 27. Jackson 24. Nashville 26. 27. Jackson 24. Nashville 26. 27. Jackson 27. Nashville 26. 27. Jackson 27. Jackson 28. LIFE of Mendel Beilis: Prov., L. J., 12-17. LiON and the Mouse (George H. Bubb): Story City, 13., 15. State Center 18. Collins 75. State 26. Story City, 14., 15. Badded 27. State 27. State 26. Adat 26. Anits 27. Elliott 28. Lifett 26. Lifett 27. Lifett 2 Dendence 5: Fitteners
L(TTLE Women (Wm. A.
Birady): Beaton Dec. 29—
indef.
L(TTLE Women (Wm. A.
Birady): Ban Josa (On. 16.
18. Sacramento 16. 17. Oal18. Sacramento 16. 18. Oal18. O A STATE OF THE STA

]8 MODERN Girl (Mesars. Shubert): Charo, Dec. 4-Jan. 17.
NÆSHKOVA. Muse. (Chas. Frohman): Rosnoke. Va., 14.
Lenchburg 15. Richmond 16.
17. Charlotte. N. U., 19. Columbia. S. C., 20. Charleston 21. Augusta. Ga., 22. Sayannah 25. Macon 24. Atlanta 28.28. HILANDERER (Winthrop Ames): N.Y.C. Dec. 30-in-Ames): N.T.C. Dec. 30—inPHILLIPS, Albert, and Leila
Hanw (Rowinnd and Oliflord):
Jersoy (Ity, N. 5.. 12.17,
POLLY of the Circus (Weis and
Moxon): Palatka, Fia., 14.
Tampa 16, St. Petersburs 16,
Ocals, IV. Gaineville 19,
Tallakasses 20, Albany, Ga.,
21, Cordele 22, Americus 23,
Columbus 24, Augusta 25,
Alken, B. C., 27, Bavannah,
Ga., 26,
Ga. H. Woods: N.Y.C. Aug. 16
PHOE She Paid: Chandler,
Okla. 14, Pawnes I.
PHICE She Paid: Pitageraid,
Ga. 14, Monitrie 15, Guitman 16, Painta, Pia. 17,
PHICE She Paid: Pitageraid,
I. H. Painta, Pia. 17,
PHICE She Paid: Pittsburg.
Tex. 14, Texargana 16,
PHICE She Faid: Savanna.
III. 14, Reckrord 18-17,
PHINCHIS Theater Co. (F.
Hay Comstock): N.Y.C. Oct.
PUNNIALA (Winthrop Ames):
PUNNIALA (Winthrop Ames):
PUNNIALA (Winthrop Ames):
READY Rosey: Kansas City
ROBSON, Ray (Wm. Moore
Patch): Boston Dec. 29—InPONIANUM (Chan Dilling. ANOR (Chas. Dilling-m): Cintl. 12-17, Pitin-rgh 19-24, Washington 26-BOMANCE
ham): Olati. 12-17. Pitraburgh 19-24. Washington 26-81.

ROSAEY. The: Louisville, Ky.

ROUND Up: St. Louis 12-17.

RUSSELL. Annie (Lawrence 2. Anbalt): Newark. N. J.

SEVEN Keys to Raldpate (Oshan and Harris): N.Y.C.

ROPE. 22—indef.

SHEA. Thos. E. (A. H. Woods): Washington 12-17.

East Liverpool. O. 19.

Youngstown 20-24. Pitraburgh 29-31.

SHEFIHED of the Hills (Gaskill and MacVity): Laverno.

Minn. 14, Del Rapida, S. D.

15. Maddman 16. Pipeston.

Minn. 17. Madison. Wis., 19.

Wilmar, Minn., 20. Morris 21.

Herman 25. Nesson 23. LitchBeld 24. Montevideo 26. Or
towells 27. Milbank. S. D.

SEPERIERD of the Hills (Gaskill and MacVity): Company 20-31. Play Co.): Phila. Dec. 22—
indef.
WITHIN the Law (Contral:
American Play Co.): Clifton
Forge. Va., 16. Charleston 17. Pomeroy. O., 19. Galilrolis 20. Forzamouth 21.
WITHIN the Law (Raapern;
American Play Co.): Madison,
Wia., 14. Racine 15. Fond du
Lac 14. Shelmeran IV. Majitower 18. Cohimoth 19. Appleton 20. Orean Bay 21. Mariporte 22. Menomines. Mich.
25. Marqueste 24. Culumyt 26.
Hancock 27. Ishpeming 28.
WITHIN the Law (Northern;
American Play Co.): Bryan,

Dolumbus 19, Montgomery,
Ala. 20, Selms 21, Demospois 22, Mericitan, Misse. 23,
Battisehurg 24, Tuscaloom,
An. 26, Macco. Miss. 27,
Barkwile 23,
BPHERD of the Hills (Gastill and MacVitty); Silver
Miy N. Mex., 14, Bening 15,
Douglas, Aria. 16, Hisbee 17,
if Fasc, Tar., 19, Peccs 20,
larishad 21, Bowell 22,
Jarishad 21, Bowell 22,
Jovis 28, Hisreford 24, Labock 28, Plainview 27, Tulis
H. THERN, B. H., and Julia farlowe: Los Angeles 6-17, lan Diese 10-21, Pasadena 2, Frenno 28, dan Jose 24, Prince 28-Pab. Third 28-Pab. Third 12-17, leveland 19-24, Dayton 26-Jeveland 10-24.
AHL. Bose (Henry B. Har-ig Est.): Beranton, Pa., 14-juffalo, N. Y. 15-17. Toron-toffalo, N. Y. Montreal 26-to. Can., 19-24. Montreal 26-BTARR. Frances (David Be-issee): N.Y.C. Dec. 23-in-

O. 14. Kendalleville. Ind.
18. Angola (8. Jonewills.
Mich. J. Trecument IS. Cookwater 26. Marshall 27. Gharbette 28. St. Johns 25. Gharbette 28. St. Johns 25. St.
Jeann 1 St. Johns 25. St.
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James 28. St. Jeann 22. Or

James 28. St. Jeann 22. Or

Jeann 28. St. Jeann 22. Or

Jeann 29. Jeann 20. Jeann
18. Lowell 20. Springseld 22.

Jeann 20. Springseld 22. 10. Lowell 20. Springfield 22-Wifflin the Law (Wespern; American Play Co.); Petts-town, Pa., 14. Norristown 15. Heading 16, 17. Easton 19. Dover, N. J. 26. Passale 21. Montelair 22. Bocoution 28. Plainfield 24. Freehold 2. New Brunawick 26. YEARS of Discretion (David Belasco): Atlantic City, N. J., 12-14. Treuton 15. Pater-son 16. Etimber 17. Beeter 18. Index 19. Pater-ten 19. Pater 19. Pater-ten 19. Pater 19. Pater-ten 19. Pater 19. Pater-19. Pater 19. P

PERMANENT STOCK
(List will appear in THE MIR-non on the first issue of each mouth.)

month.)

TRAVELING STOCK

BAIRD, Grace (J. H. Cooper):
Claremore. Okia., 12-14,
BARRETT Players: Hemderson,
Ky 22-27

BROWN, Kirk (J. T. Macauley): Raston, Pa., 12-17.

OBNELL-Price Players: Mt.
Carmel, Pa., 12-17. Mt.
Carmel, Pa., 12-17. Shamokin
19-24., South Bethlebem 2651. GORDINIER Brothers: Albia, 1a., 12-17.
HENDERSON: Belle Plain, 1a. 12-17.
LEONARD, Wm. B., Players: Walnut, 1a., 12-14, Lewis 15-

Shubert): N.Y.G. Dec. 29— inder. Harry Hoolisan (Clint Wil-sun): Grand Raphis, Mich., 11-14, Battle Oree; 15. Lina, O. 16. Springfield 17. Dayton 18-21. Columbus 22-24. Cleve-land 25-51. HIGH Jinks (Arthur Hammer-stein): N.Y.G. Dec. 10—in-der. def. HITOHOOCK, Baymond (Cohan and Harris); Washington 19-

Shubert): Cheo. 4 indef. IQLE (H. H. Frasse): N.Y.C. LITTLE Cale (Klaw and Bringer): N.Y.C. Nov. 10 in MAGDONALD. Check. MACDONALD. Christie (Werba and Lasscher); Stratems. N. McHert Tale and Beath Colo-cial Boundary of the Color Wyo. 16, Laramie 17, Rock Storings 18, Orden. U., 19, Sait Lake Oity 20, 51, San Diego, Oal., 32-94, Los An-sches 28-31. MADCAP Duchess (H. H. Fra-ase): Burlale 12-14, Wheeling, W. Va., 18, 16, Springfield IT. Va., 15, 16, Springfield
IT. MIDNIGHT Girl (Messurs, Bhubert): Prov., B. I., 19-24.
MONTGOMERY and Stone, and
Elsie Janie (Chas. Dillingham): Washington 13-17.
MUTT and Jeff in Panama (Joe
Pettingfil): Perry, 18, 14,
Boone 15, 10-wa Palis 16,
Masson City IV. Mashano,
Mina., 18, Paribuult 19,
Rochester 20, Winone
Winone 21, 24, Antis 21,
Wassen, 18, 24, Antis 21,
Wassen, 18, 24, Antis 21,
Green Ray 26, Cabhean 25,
Green Ray 26, Cabhean 27,
Stevens Point 28,
MUTT and Jeff in Panama (Charles H. Isle): Norwich (Conn., 14, Middletown 15,
Hartford 18, 17, Southbridge,
Mass., 19, Woonsocket, E. I.,
20, Helveks, Mass., 21,
Athol 22, Gardaer 25, Greenfield 24, Bannington, Vt., 28,
Pittsfield, Mass., 27, Great
Rarrington 25,
MUTT and Jeff in Panama (Charles A. Williams): Conbeat Conn., 14, Maricophe 18,
Bakergsield 19, Sania Ana 20,
San Dieso 21, 22, Oznard 28,
Ventura 24, Bania Maria 25,
San Luis Obiapo 26, Ballina
17, Montreer 28, Mutta and 18, Maria 18, Sania
17, Montreer 28, GreenWilliams 11, ConCit S. M. Gerfeid): Canon
City, Colo., 14, Florence 18,
Public 16, Colorado Sprinan
17, Denver 18-24, Bouider 26,
Longmont 27, Greenier 28,
MUTT and Jeff in Panama (Co.
C) S. M. Gerfeid): Canon
City, Colo., 14, Florence 18,
Montreer 28,
MUTT and Jeff in Panama (Co.
C) C, M. Gerfeid): Canon
City, Colo., 14, Florence 18,
Longmont 27, Greenier 28,
MUTT and Jeff in Panama (Co.
C) C, S. M. Gerfeid): Canon
City, Colo., 14, Florence 18,
Longmont 28, Greenier 38,
Middleton, O. 28,
Middleton

Hammerstein): Omaha, Neb. 12-14.
WHEN Dreams Come True (P. Barthelomae): Toledo, O., 11-14, Boston 19.—Indef. WHIRL of the World (Mesers, Saubert): N.T.C. 10.—Indef. EIEGFELD Follies (Florens

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EAUTT Value of Policy
(Wm. V. Jennings): B'klyn
19-17. Paterson 19-24.

EHMAN Show (Jack Singer):

Bridgeport 15-17. Prov. 1924.

All.ES of Beauty Row (Henry P. Dixon): Boston 12-17, N. Y.C. 19-24. BN Welch (Joe Lieberman): Albany 12-14. Worcester 15-17 Roston 19-24. GJ Jubiles (Jas. Weedon): Omaha 12-17.

BILLY Watson's Big Show (Dan Gugrenheimer); St. Louis 12-17, Kansas City 19-BON Ton Giris (Frank Mc-Adler): B'klyn 5-17, N.Y.C. 19-31, Briwert (Geo. Harris): Milwankes 12-17, Chron 19-24, BFOADWAY Giris (Louis Oberworth): Syracuse 12-14, I'i'en 15-17 Montreal 19-24, Co.L. E G Girls (Harvy Hedises): Cleveland 12-17, Toledo 19-24. Hedges : Cleveland Toledo 19-24. COLLUMBIA 13. G. McPar-COLLUMBIA 13. G. McPar-land): St. Paul 12-1. Mil-waukes 19-24. CRACKPRIACKS (Chas. B. CRACKPRIACKS (Chas. B. Arnold): St. Chgo. 12-17. St.

Springfield 19-21, Albany 22-GAYETY Girls (Bob Simons): Toronto 12-17, Huffalo 19-24, GINGER, Girls (Emanuel Bo-senthal): N.Y.C. 12-17, GIRLS from Happyland (E. W. GIRLS from Startand (Chas. Despite 19-24, C. 12-17, GIRLS from the Great White Way (Dave Gerdon): N.Y.C. 6-17, Hobokson 19-24, GOLDEN Crook (Jas. Fulton): Cinti, 12-17, Louisville 19-24, HAPPY Widows (Wm. Fen-nessy): Louisville 12-17, In-dianapolis 19-24, HARRY Hastings (Jack Levy): B'Elyn 12-24 HONEYMOON Girls (Harry Leon): Cheo, 12-17, Detroit 19-24, LIBERTY Girls (Alex. Ger-Leon): Chgo, 12-17,
19-24.
LIBERTY Girls (Alex. Germon): Paterson 12-17, Newark 19-24.
LOVE Makers (Ira A. Miller):
N.Y.C. 13-24.
MARION'S Own (Bob Travers): Wash, 12-17, Pittabersh ers); Wash, 12-17, Pittabarch 19-24, MINER'S Big Froile (Ed. Da-ley); Prov. 12-17, Boston 19iey): Prov. 12-24.
MOLLIE Williams (Philismages): Balto, 12-17, Wash. 284.

MOLLIE Williams (Philianaes): Balto, 12-17, Wash.
19-24.

QUEENS of Paris (Joe Howard): Montreal 12-17, Albany
19-21, Worcester 22-24.

ROBEL'S Biz Show (Joe Bobie): Sorinafeld 12-14, Albany
16-17, N.7.O. 19-24.

ROBELAND Girls (Waiter Greves): Chro. 12-17. Cln.

ROBELAND Girls (Waiter Greves): Chro. 12-17. Cln.

ROBELAND Girls (Waiter Greves): Phila. 12-17. Balto. 19-24.

SOCIAL Maids (Rob Cohen): Rochester 12-17. Syracuse 19-21. Utics 22-24.

STAR and Garter (Harry Rose): Phila. 12-17. N.Y.C.
19-24.

TAXI Girls (Louis Hurtig): 24

TAXI Girls (Louis Hurtig): 24

TRIGOADEBOS (Frank Pierce):

Todianapolis
WATSON Sisters (Geo. Belfrage): Minneanolis 13-17, St.
Paul 19-24.

Arnold): Chgo. 12-17. St.
DRAMLAND (Dick Patton):
Reagas City 12-17. Omaha
FOLLIES of the Day (Jack
ReNanara): Toledo 12-17.
Cugo. 18-24.

Paul 19-24.

BURLESQUE PROGRE
(Billy Dunn): Chill. 12-17.

GRISOR Girls (Chas. Robinson): Toronto 12-17. Buffalo
19-24.

EVA Mull's Big Beauty (Lewis Talbot): Boston 13-34.

Talbot): Boston 13-28.
PAY. Poster (Joe Oposenheimer): Penn Circuit 12-17.
Clereland 19-24 POLLIES of Pleasure (Bube Bernatein): Detroit 12-17.
Toronto 19-24.

Toronto 19-24.

GIRLS from the Follies (Harry Girls 19-14.

GIRLS from the Follies (Harry Girls 19-14.

HGH Lafe Girls (Frank Calder): Scranton 12-17. Penn Circuit 19-24. Schemetzly 16-1 Pitesbeid 19-21. Holyoke 22-24.

MAY Howard's Girls of All

pectary 10-1 Pittished 1921. Helyoke 22-24.

MAY Howard's Girls of All
Nations (J. D. Barton): Cago.

5-17. Detroit 19-24.

MIRTH Makers (Hatch and
Beatty): Chro. 12-24.

MISCHIRP Makers (Hatch and
History Carlo Girls (Tom SalHvan): Indianapolis 12-17.

St. Jonis 19-24.

PARISIAN Heauties (Sim WilHama): Pittsheld 12-14.

Holyoko 16-17. Heaton 19-31.

PROGRESSIVE Girls (Jack
Reid): St. Jouis 12-17. Kanasa City 19-34.

RECTOR Girls (Morris Wginstock): Boston 5-17. Phila.

19-24.

N. H. Girls (Wash, Mar.

19-24.

WONSHINE Girls (Wash, Mar.

Bentler): N.Y.O. 5-17, Phila. 19-24; UNSHINE Girls (Wash, Mar-tin): Buralo 12-17, Uttea 19-21, Schencetady 22-24; ANGO Girls (Chas. Taytor): Phila. 12-17, Scranton 19-24.

BINHAM, Mr. and Mrs. Raiph:
St. Paul, Minn. 14. Cloquet
15. Proctor 16. Deliath 17.
Dexter. Ma. 19. Sikeston 20.
Jefferson Olty 21. Eldon 22.
Kansas City 23. 24.
CHING Ling Foo: Pittsburgh
12-17
DESLYS, Gaby: St. Paul 28.
DODGE, Sanford: Carrington,
N. D. 14. DERICTS. Gaby: Bt. Paul 28.
DODGE. Sanford: Carrington, B. D. 14.
HOFFMAN, Gertrude: Pittaburgh 12-17.
LAUDER. Harry (Wm. Morris): Philis. 12-17. Cleveland 21-28.
TANGUAY. Eva: Piklyn 12-17. Choo. 19—Indef. THAW. Evelyn Neubit: St. 1 outs 11-17.
THURSTON. the Marieian (Jack Jones): St. Juscob). Moc. 11-14. Omaha. Neb., 15-17. Indianapolis. Ind. 29-31.
WILLIAMIR. Law (J. W. 13-14.
Lyons 15-17. Batavia 19-21.
Little Falls 23-24.

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Roshanara in Dances of India-Neil Kenyon's American Debut-"Clownland" Arrives



CECILIA WRIGHT, Making Vaudeville Debut Next Week.

OSHANARA is bisarre.

The mystery of the land "somewhere east of Sues" is caught when the opening curtain discord the gates of a temple, enveloped in murky adows and silhouetted against the Indian sky. The offight centers upon the dancer—silm and lithe—anding upon the steps.

It is the incense ceremony of a young widow dediting herself to eternal service in the temple. Sinusly, Rochanara glides down the stone steps. In upraised hands is a vase of burning incense. The beequent dance impresses with its atmosphere of agedy and religious fervor.

Then follows her best number, the Village Dance. It a robe of blue and gold and with a scarf of red d yellow, Roshanara depicts a Hindu maiden in a tive festival dance. She catches the spirit adrably, for her flashing black eyes, her expressive ms and her by-play with the scarf, combine to sugset the archaess—the coquetry—of the Indian girl.

The Dance of the Warrior is interesting. Here others appears in boyish pantaloons, jacket, turban of silver. The evolutions are odd—seeming all angles, but always gracefully grotesque. For her final number Roshanara gives the Snake mee. The spetilight concentrates upon a curtain, and the two ominous eye-like emerald rings upon her hand the reptile suggestion is caught. Roshara steps through the curtain, but the impression mains. Her arms glide about her head and curl wind around her body. Finally she falls expected and the arms lie still, sinister but seemingly disa. The symbolism of the casting out of the drift of Bvil has been vividity told in pantomime. To present these dances as picturesquely as Roshamands a remarkable training, as well as sometime of the seal and fervor of the native. Through annable a remarkable training, as well as sometime of the seal and fervor of the native. Through annable as the seal and fervor of the native. Through the charts the essent the quaint robes is a well-bred sitch siri, despite the vividness of the pantomime. Tet Roshamara is fascinating.

ne came to vaudeville in a condensation man and Samuel Shipman's Elevating depicting how a husband, loving but I as untutered, brings his wife, delicate

saving her from the inevitable "other man" and a mercenary Bohemian set.

The playlet is intensely theatrical. Every line has the "gallery appeal." Mr. Mann plays the self-made Sample very broadly. We have admired Mr. Mann's character playing, but here his work is keyed at an intensely boisterous level. Despite his honest sincerity, Sample, as Mann plays him, gets upon one's nerves. In fact, he is garishly vulgar.

Principal in his support are Emily Ann Wellman as the tearful wife and Marion Holcombe as Sample's mother, who couldn't change her way of living.

Liking the vaudevillised Elevating a Husband depends upon whether or not one admires sentin.ent delivered strenuously in large quantities.



Copyrighted, 1918, Moffett, Chick VERNON AND IRENE CASTLE, Now Dancing at the Palace Theater.

Duffy and Lorens were back at the Palace in their likeable little turn, Springtime, a flirtation and elopement skit with patter and songs.

Neil Kenyon made his American debut at the olonial in a series of Scotch character studies. First came "The Postmaster of Dunrobin," in hich he depicts the white-haired letter carrier of a cotch village, telling stories of the neighborhood while glances through a few of his letters.

Kenyon's kindly smile wen' a long way towards inning a favorable reception. His methods are of the siet sort—the stories are the kind that send a gentle hisper of a laugh through an audience For in-ance, the old letter carrier tells—with a broad cotch burr—how he went into the Dunrobin Arms to change my breath" and he explains the reason hy he didn't reply to a friend's salutation at the

moment of entering, "I only had the price of one." These are fair examples of his humor, although some of his tales are a bit blue.

Then Kenyon gives a character study of a Scotch caddie—more broadly drawn than that of the mail carrier—and comes back to deliver "The Village Wedding," one of those recitations in which the orchestra players take turns providing a note or two of music to fit different moments of the recitation.

As shown at the Colonial, Kenyon's offering runs too long. However, the comedian's reception at the opening matinee was decidedly cordial.

Joseph E. Howard and Mabel McCane made their vaudeville debut, too, at the Colonial. They start off with a "parlor set" patter turn, which at first gives indications of being a sketch with music. The lines are rather dull—at least, with one or two exceptions, it is not vaudeville repartee—and the two songs that were introduced amounted to little. "The Same Old Story" brought along the usual depiction of a matrimonial "tiff."

The team finishes in one, singing Mr. Howard's own songs "demanded" by people in the audience. For each Miss McCane returns in a new gown. Indeed, her costumes are decidedly attractive. In succession they sing "I Wonder Who's Kissing Her Now?" "Hello, My Baby," "What's the Use of Dreaming?" and a new melody that does not seen to possess any unusual qualities, "It's Cotton Pickin' Time in Tennessee." The audience plainly liked Mr. Howard and Miss McCane in their final songs.

Clownland is a Jesse Lasky offering. Costumed as Pierrots and Pierrettes, the company of sixteen entertainers at the opening curtain are disclosed seated in two semi-circles, a plano at either end. The costumes and the grotesque settings are in black and white.

white.

A sort of cabaret follows, with the accent on the turkey trot. Interest first begins to manifest itself when George Spink gives "The Indian Turkey Trot" at the piano, with incidental evolutions by the chorus. Ceballos and Desmond make up for an indigo barnyard lyric, bearing the edifying title of "Oh, You Cute Little Chicken," by giving a surprising acrobatic dance, the best thing in Clownland.

Then, to depict New Year's Eve in Clownland, the clowns and clownettes parade up and down the aisles with horns, bells and other noise dispensing contrivances.

FREDERICK JAMES SMITH.



White, H. Y. To Be Peatured in Lasky's "The Reauties,"

ON THE ROAD FROM VARIETY TO VAUDEVILLE

THIRTY years ago there was a style of entertainment being presented in America, called "Variety." The shows were given in the very poorest theaters, and were patronised by men only, and not the best classes at that. The scenery in these theaters consisted of a "parlor set," a "Plain Chamber," a "Garden," and "A Street in One." As a usual thing the furniture consisted of "A Table Down Right, With Chairs R. & L."

The general run of the entertainers was pretty poor. There were some mighty good artists, but there was not much demand for anything very refined in those houses. As that was at a time when I was a gentle and honest "drummer," or traveling sales-



WILL M. CRESSY. Moffett, Chicago.

man, up in New England, most of my knowledge of the old days has been gained by hearsay. But among the better class of entertainers of those days, whom the present day theatergoer would recognise, were, Tony Pastor, Gus Hill, May and Flo Irwin, Lillian Russell, Tom Nawn, Ryan and Richfield, Matthews and Harris, F. F. Proctor, and Filson and Erroll. Another very successful act of the old days was offered by Jere and Helen Cohan. As I say, this was before my time, and I do not recall many of them. But thirty years ago this month another New Hampshire chap, by the name of B. F. Keith, was walking along Washington Street in Boston, and he saw an empty store where the Adams House now stands. Then, as now, Washington Street was crowded day and night. And it struck him that this would be an ideal place for a "show." He hired the store for two weeks and put in "Baby Alice," a pound and a half baby. Alice was the whole show. This ran two weeks and then he had to let the store go.

Mil M. bury

[From his first playlet, Grasping An Opportunity, to his latest success, The Man Who Remembered, Mr. Oressy has displayed a remarkable skill at writing vaudeville sketches. In fact, he has a record of 136 sketches with just two failures.

He is equally popular as a player, playwright, and author of New England and stage stories. As Mr. Oressy says, it's a case of "playing them three ways." Anyway, he knows vaudeville and his story of its evolution, written esolutively for The Mirron, is unusually interesting.

THE Mirron is indebted to Thomas J. Ryan, of Ryan and Richfield, for his bind loan of the old-time pictures which appear in this issue. Since variety's carliest days Mr. Ryan has been a favorite, and he is still delighting vaudeville pairone.]

Mr. Keith next opened up a little bigger store show. He did pretty well, and after a time took the Bijou Theater, which he still operates as a "small time" house. This was really the start of the present day "Vaudeville." He ran a continuous show; and, let me tell you, "a week in vaudeville" meant something in those days. The show started at 10 a.m. Monday and ran until 11 p.m. Baturday. Players did anywhere from sixteen to thirty shows a day. You just made up in the morning and went on any time they rang the bell. There were some furnished rooms up over the theater, and some of the actors never washed up from Monday morning until Saturday night.

But still Mr. Keith was not satisfied. He was not drawing the class of patronage that he wanted to. Mr. Keith wanted to give the very best and cleanest of entertainment, and he could not do it unless he had a bigger and better cliented to draw on. The question was, how to get that class of theatergoers into his house.

To make it clear how I came to be connected with

tion was, how to get that class of theatergoers into his house.

To make it clear how I came to be connected with the Keith "March of Progress" as I did, perhaps I had better explain that the production of theatrical people has always been a little scarce in New Hampshire. Denman Thompson, Charles Hoyt, B. F. Keith and my humble self have about comprised the crop for quite a while.

Mr. Thompson was a great admirer of Mr. Keith and his efforts to elevate "Variety"; and in the course of a talk one day Mr. Keith said that he believed the only way he could persuade the patrons of the legitimate theaters to come in to see his shows was to present in his theaters, the stars that these theatergoers were in the habit of seeing in the legitimate houses.

"But," he said, "what can I have them do? They can't dance, they can't do a trapese act, they can't swing Indian clubs. What can they do?"

"Why can't they act?" said Mr. Thompson. "Play farces."

"I have tried that, too," replied Mr. Keith. "But they don't go. Those farces seem to be too old fashioned; or out of date. I have only had two of these sketches that really made good."

I asked him who they were. He said, "Piles and Errol in an act called Men vs. Women, and Ten Nawn in One Touch of Nature.

At the first opportunity I went and saw these two acts. I tried to see what there was about them that made them more successful than the others.

About this time Miss Francesca Redding and Hugh Stanton "broke into vaudeville" with a shetch; I can't for the life of me recollect the name of it. But it was the one that preceded their For Reform act. They succeeded.

During the next two or three years a great many legitimate players tackled vaudeville, and ninety-ains times out of a hundred, failed dismally. Robert Hil-



MR. CRESSY IN "THE MAN WHO REMEMBERED."

liard is about the only one I recall that was a resuccess. But they all went at it from an entirely mistaken standpoint. They took it for granted the a vaudeville audience was of a lower plane of it telligence than they were in the habit of playing the and they lowered their style of acting until, in man cases, it was an insult to the intelligence of a toyear old child.

This brings it up to 1809. I had now been studying the vaudeville field for two years. Arthur it man and his wife had tried vaudeville with a queen quaint, quiet sort of a so-extyled "rube act" and mad a great success. Knowing that I was a writer, it man kept at me to write an act and try it out. But my courage was of the disappearing kind.

Then Mr. Thompson told Mr. Keith that he though I would be a valuable man for him; that I could write the style of one-act plays that, presented by the legitimate players whom Mr. Keith was so anxious to present in his houses, would be successful. Mrs. (Continued on page 43.)



Of Ryan and Richfield, Twenty-seven Years Ago.



BILLY EMERSON, Popular Comedian, Singer and Dancer, Forty-five Years Ago.



MAGGIE CLINE, "The Irish Queen," Twenty-eight Years Ago.



PARLINE BATCHELLER, Sept. Comic, Twenty-nine Years



MARY BICHPIELD.

FAVORITES OF VARIETY'S PALMY DAYS.

IRVING BERLIN AND MODERN RAGTIME

"Syncopation Alone Catches the Sorrow-the Pathos-of Humanity"

THE winding stairway of the Waterson, Berlin and Snyder building on Thirty-eighth Street, leads to a little fourth-floor room which might well be called the home of ragime. Small, secluded and dingy, it is the workshop of Irving Berlin. Heremore song hits than any other single composer has ever written have found their way into being.

Berlin, slenderly boyish in appearance and nervous in temperament, works out most of his songs in the tiny room with an accompanist who transcribes his music. He has odd working hours, from three o'clock in the afternoon until almost any hour of the morning. Since he knows little about music—he cannot even read notes and plays the plane in but one key—he works slowly but unceasingly.

If there is one thing about his unassuming and almost eagerly alert personality, it is this quality of indomitable will. After a moment's talk, you can understand how Berlin, just twenty-six years old, has risen meteorically from "handy boy" at "Nigger Mike's" and came face to face with the derecicts of the slums. To earn a little extra money, he began einging a few songs to sightseers from the resort floor.

From "Nigger Mike's" and came face to face with the derecicts of the slums. To earn a little extra money, he began einging a few songs to sightseers from the resort floor.

From "Nigger Mike's" and crame face to face with the derecicts of the summe. To earn a little extra money, he began einging a few songs to sightseers from the resort floor.

From "Nigger Mike's" and the firm of waterson, Berlin along writer—a career of sensational brilliancy.

His first published song was "Marie From Sunny Italy" and, after Hayes defeated Dorando in the English marathon, he wrote "Dorando." This melody brought Berlin to the attention of Henry Waterson, the music publisher, and the firm of Waterson, Berlin and Saryder was formed. Berlin next wrote "Sadie Salome, Go Home," and then made his first real tenstrike with "My Wife's Gone to the County."

Berlin began to electrify the popular music world by preving t

The young composer, when I asked his opinion re-

garding the necessary elements of a song hit, admitted that an answer was almost impossible. "One cannot say that the words are more important than the melody or vice verse," he explained. "Take 'Alexander's Rag Time Band' for instance. The words are devoid of meaning without the music and the melody is equally meaningless without the words. A hit is a happy combination of both.

"A song success must have easy phrasing and it must be within the range—one octave—of the average vaudeville singer's voice. Then a hit must have one unforgettable, haunting phrase. 'Come on and hear, Come on and hear' made 'Alexander's Rag Time

A BIT OF THE SCORE OF "THE INTERNATIONAL RAG," AUTOGRAPHED FOR THE MIRROR BY MR. BERLIN.

Band' internationally popular." This song, by the way, is credited with setting England and the Continent ragtime mad, as well as starting the revival of the syncopated melody in America.

"The name of a song has absolutely nothing to do



IRVING BERLIN.

with its ultimate success or failure," continued Mr. Berlin. "Of course, comic songs must be excepted. Titles influence their popularity.

"Syncopation is nothing but another name for rag-time. The compositions of the old masters possess

LEADING NEW YORK SONG WRITERS.

it in a stiff and stilted way. Modern ragtime is syncopation, too, but it is more suphonious and it has more graceful rhythm."

Berlin has faith in the undying popularity of the rag song. "Ragtime is here to stay," he declarer. "In the first place, it is strictly American—it is characteristic and native to our country. Ultimately, we may call it something else, but it will always be a part of us."

Berlin has one dream—other than to always con-

characteristic and native to our country. Ultimately, we may call it something else, but it will always be a part of us."

Berlin has one dream—other than to always continue writing hits. "If I live long enough," he told me, "I shall write an opera completely in ragtime. I have not yet fully developed my story but it will, of course, be laid in the Bouth. I have snatches—here and there—of the score completed, but the actual work of the opera is yet to be done. The really difficult matter will be to secure singers capable of interpreting it in ragtime.

"The opera will be following out my idea that beautiful thoughts can best be expressed by syncopation. It alone can catch the sorrow—the pathos—of humanity. That note in ragtime is almost unexplainable—I call it the 'wail' of the syncopated melody.

"This season the popular hits have shown a trend towards the pathetic song. Simple and direct in sentiment, it strikes home. There, again, you have my theory that pathos can best be interpreted in syncopation.

"I would not want it said that I claim, by any means, to be the originator of modern ragtime. But I can truthfully say that I have accomplished a number of things which were thought impossible. I have established the syncopated ballad and I have proven that the metre can be 'chopped up' to fit the words."

As I came down the winding stairs from Mr. Berlin's workshop, a few notes from his piano drifted through the closed door. Above the muffled hum of the street came, from a hurdy-gurdy, the faint melody of one of his successes. Downstairs, in a dosen exhibition booths, his latest songs were being played. Yet, in the little room, Mr. Berlin was slowly "feeling out" a new hit. Fame is hard to achieve, but it is still harder to keep one siep ahead.

FREDERICK JAMES SMITH.

A MID-SEASON REVIEW

A MID-SEASON_REVIEW

A brief mid-season glance over the vaudeville year reveals Ethel Levey, David Bispham, and Cecelia Loftus among its brilliant high lights. The humanness of Willa Holt Wakefield's heart songs, the cockney humor of Marie Lloyd, the charming voice of Belle Story, and the promising personality of Liane Carrera provided delightful moments for metropolitan vandaville audicores.

Carrera provided delightful moments for metropolitan vaudeville audiences.

Elizabeth Jordan reconstructed her drama, The Lady from Oklahoma, into a capital playlet, Beauty Is Only Skin Deep, brightened by Jean Adair's playing. Claude Gillingwater's natural acting aided his sketch, Wives of the Rich, while Robert T. Haines gave distinction to William J. Huribut's The Man in the Dark. Will Cressy's characterization of a Down East storekeeper lent humor and pathos to his playlet, The Man Who Remambered. Madge Voe contributed a compelling bit of playing in John Willard's atmospheric The Green Bectle.

Vaudeville saw an odd little Chinese fantasy, The Willow Pattern Plate, and was attracted by the Edgar Allan Woolf opera bouffe, Mon Desir. Wellington Cross and Lois Josephine displayed a dainty singing and dancing turn. Jack Gardner and Jack Norworth were prominent among the single entertainers. The tango led vaudeville a merry dance all season.



Ted Snyder. Harry Carroll. f Several Berlin Hits, "Girl in Heart of Maryland."





Louis Hirsch. Gaby Glide."



Robert E. Lee."



Fred Fischer. "Peg o' My Heart."



Earl Carroll. " Isle d'Amour."



TEAM THE SPLIT THAT

By DORA DEBO WHALEN



He had been a teacher in a country school, but politics had knocked him out of his situation. He had been the trainer of the Locust Gap Dramatic Club, that had given Belle Adair to the footlights, and he had had plenty of experience in amateur stage work. He had played Mrs. Malaprop and everybody laughed at him, though the audience could make nothing of his malapropisms. Mrs. Magee declared that Mrs. Malaprop talked nonsense, for who ever heard of "an allegory on the banks of the Nile?" He had appeared in the role of Camille, and didn't even suggest burlesque.

His face was small and thin, his eyes big and long-inshed, his mouth pathetic, his voice a deep contralto,



THOMAS J. GRAY, Bongs N. Y. Well Known Writer of Playlets, Songs and Patter.

with a minor chord in it—a voice that could be shrill and harsh when it chose.

So, at the advice of a New York friend, he made a dash for vaudeville when he got the solar plexus from politics.

"I'll go with you, Bill," said Doll, his sister. "I'm not madly in love with kitchen work, and you giving me a pointer here and there, I'll pass muster in vaudeville."

Bill was fond of Doll, fonder than she knew, and

Bill was fond of Doll, fonder than she knew, and was glad to have her for traveling companion.

Bill and Doll went to Philadelphia and had a setch written to suit them by an ex-actor, who

turned out tailor-made playlets while you waited. The actor had been on Keith's circuit, but a bad fall from a trolley car had put him on the blink as a star of the "two-a-day," and made him a playwright. He coached them, and prophesied success for Bill and Doll.

and Doll.

They were given a tryout and made good. They were known as:

WILFRID FERGUSON, DOROTHY LIBBY AND CO.,

In the Heart-Touching Drama, THE MOTHER.

Greatest Female and Male Impersonators on the Stage.

Bill played the role of an actress on the shady side of thirty, whose years and bitter experience had not taught her sense. Doll appeared as the actress's twelve-year-old son, and a super was the "Co." He had the part of the actress's husband who had deserted her.

serted her.

The playlet "took" and the sailing of the Ferguson-Libby company was smooth. Doll enjoyed the travel—at first. Around New York, over to Brooklyn, then to Washington, Baltimore, Philadelphia and

lyn, then to Washington, Baltimore, Philadelphia and Boston.

Bill and Doll were happy. He had never seen a woman he cared to look at twice, and he told Doll that she was as near as any female would ever be to him. Bill had no bad habits, so he spent most of his time with Doll.

He noticed that Doll frequently got letters from Locust Gap. She never showed him those letters, but she was always jubilant when they arrived.

The first successful year was ended. Bill and Doll were playing to an overheated audience at the New York Alhambra. Bill was wearing his marceled blonde wig as coolly as possible, and trying not to get too warm in his emotional stunts; but Doll, in her knee-breeches, was acting with unusual fire. After they had bowed to the fourth curtain call, Bill with his golden treases in his hand, his close-cropped head in ridiculous evidence above the gorgeous satin gown; Doll her Buster Brown wig off and her own hair flowing over her jacket—after they were in their dressing-room, Doll said:

"Bill, I'm going to quit."

Bill Malloy, alias Wilfrid Ferguson, his painted mouth wide open, stared at Doll Malloy, alias Dorothy Libby, and in his surprise pulled a hook from his dress.

"Yes, Bill, as Rose Stahl said, 'I used to think

thy Libby, and in his surprise pulled a hook from his dress.

"Yes, Bill, as Rose Stahl said, 'I used to think I was the big screech, but I've found out I'm the false alarm.' You know I'm not jealous, but I'm not needed for The Mother act. It's you and your part that's pulling the team through. You're the headliner of the piece, I'm the chaser. Moon-like, I shine by borrowing from you."

Eva Tanguay was on the stage squalling "I Don't Care," and her rancous notes came into the room.

"Hear that?" said Bill, taking off his. corsets.

"We don't care, you and I, who has the part and who makes the hit. We're coining money, and our act is good for another season. But if you like, I'll get a new act fitted where you'll have the doings, and I'll take the leavings. Only one can be a hit in a vaudeville skit."

"Bill, you don't understand. It isn't that."

"Say!" A new light dawned on him. "Weren't you acting better than usual to-day—acting at some one down in front?"

Doll's cheek—the one that she had scraped the your off—was blushing.

Doll's cheek—the one that she had scraped the rouge off—was blushing.

"Did you get a letter recently from Locust Gap?" he queried.

Doll nodded, as she wiped away the rouge from the other cheek, which had a pretty pink flush of its own.

"The truth is, Bill," she confessed, "my leaving the stage won't damage your prospects at all, quite the contrary; and the truth is, I'm sick of being a bum, a homeless wanderer. I'm weary of the stage. It's all right for men, but it doesn't suit women—at least not women like me."

Doll was evidently excited; she was spoiling the buttonholes of her jacket.

"Bill, I'm sick at heart, because I can't get a chance to bake pies, or iron my own clothes, or set my own hens, or fry my own eggs, or sweep my own parlor. I'm like that actress who left the footlights because she was eager to darn socks and sew little white buttons on little white slips. That fellow, Bob McClure, from Locust Gap, is waiting at the stage-door, and, Bill, I'm—I'm going to be married to



An Able Song Writer and Vaudeville Produce

morrow, and fly back to Locust Gap as soon as you'll let me go."

"Godspeed!" said Bill, hoarsely, sitting flat down in his white petticoat on a carelessly laid bottle of spirit gum. "Godspeed! Go and meet Rob alone, and take an hour off with him. Ride down to the Battery and spoon over the fish. There's no Jonah's whale down there."

"I'll be back in time for to-night's performance. Don't get anxious if I should come a wee bit late," chattered delirious Nell, as she vanished.

Bill sat on, as if he were stuck to the chair—which he was, though he did not know that. He sat in a (Continued on page 42.)



Leo Edwards. Silvery Moon."



ould and Marsdon, N. Y. Nathaniel D. Ayer. You Beautiful Doll."



" Good-Bye, Summer."



Harry Von Tilzer.
"On the Old Fall River Line." THE MEN WHO WRITE THE SONG HITS.



Bert Kalmar " Land of Harmony."



Von Art Co., N. bin' Up and Down.



Pat Casey



Max Hart.



YORK VAUDEVILLE AGENTS. PROMINENT NEW



F. W. Stoker.



M. S. Bentham,

AN ENGLISH VIEW OF AMERICAN VAUDEVILLE

Comparison of Conditions by Will Collins

Comparison of English and American vaudeville conditions than Will Collins, the wellknown London variety agent, who spent eight weeks
in the United States this Winter and sailed back
just before Christmas.

Mr. Collins made a careful study of the variety
situation in New York, Philadelphia, Chicago and
other cities. Consequently his comments are not the
result of a hasty hap-hasard glimpse at American
vaudeville, but are authoritative and sincere.

Mr. Collins has been booking American acts for
the English music halls for three and a half years.
He secured his first acts through William Morris. At
that time Mr. Collins was general manager for the
Tom Barrisford Tour, now known as the Controlling
Tour and which controls twenty theaters.

America is indebted to Mr. Collins for the engagement of Neil Kenyon, the Scotch character entertainer
who has just made a successful debut in this country.
He has imported the Jesse Lasky production, The Red
Heads, for London, where the offering opened a few
days ago and "went over" strongly. Mr. Collins believes firmly in the interchange of artists.

"I have been in America for eight weeks," he said,
just before sailing homeward, "and I never wasted
an hour of my time. Indeed, I saw on an average of
three performances a day in my search for new
material. While I watched the big time houses carefully, I spent most of my time in the smaller time
theaters. There are unquestionably more acts, which
will appeal to the British public, to be found on the
smaller time.

"Last season the English music hall taste ran
especially to good teams of singers and dancers.
American acts of this type are far superior to our
own—they have the 'punch' and the versatility.
English audiences like the life and novelty to be

found in the American turn. Your acts are far better, too, in the matter of being smartly dressed. British music hall patrons like that.

"During the past year I had twenty acts over and they all made good. Particularly successful were Gerald Griffin in Other, People's Money, Van and Schenck, Keno and Green, John and May Burke, Anna Doherty, late of the Doherty Sisters, Williams and Siegel, Hamlin and Mack, Wilmos Westony, Anna Eva Fay, the George Bellinger company, including Young Buffalo, The Great Raymond, the Three Rascals, Clark Sisters and Sterling, McWatters and Tyson, the Three Ernests, the Aerial Smiths, Willie Pantser, De Briere, Barnes and West, and Cook and Rothert.

"Some of these acts are not star ones from the



American viewpoint, but they have made good and have been re-booked in English houses for several seasons. Once an artist—regardless of his country—wins the approval of an English music hall audience, he is always a favorite. The British playgoer is

he is always a favorite. The British playgoer is loyal.

"In looking over American vaudeville, I find that there are too many plano acts. The reason for the use of a plano probably is due to the fault of managers in not providing the assistance of a good orchestra. With the exception of the Palace, the Colonial and one or two other houses, the American vaudeville theaters are lacking in decent orchestras. As a result, artists have been forced to introduce the plano.

"I admire the American dramatic sketches—the man the playlets are staged in every detail. Here it

the piano.

"I admire the American dramatic sketches—the way the playlets are staged in every detail. Here it is possible to present a dramatic offering correctly, since there are but seven or eight turns and time can be given to setting the stage. In England, from nine to fifteen turns, besides the pictures, are given twice nightly. The show must be condensed to two hours and there is no time for detail setting. Often a 'front cloth' act is cut to three or four minutes.

"American vaudeville has nothing to teach us in the way of organising or running our business. Our organisation in both the legitimate and vaudeville fields of the theatrical business is on a sounder business basis—along better commercial lines—than anything this side has to offer. Business and theatrical conditions at this moment are far better in England than here.

"You have lovely theaters. The cheaper houses in particular, are better than ours. I have been attending something like three theaters a day and I find that every house is badly ventilated and overheated. This is extremely unhealthy and the rule against smoking on the lower floor increases the danger. Smoking is a preventitive in a poorly ventilated playhouse. The heat and lack of ventilation affected me. In each house, after one or two acts, I became drowsy and had difficulty in keeping my attention on the entertainers.

"The American theaters have plenty of space and are splendidly equipped in the matter of exits. Yet there is no ventilation system. Most of the English music halls, which, of course, remain open all year, have sliding roofs and provisions for good ventilation.

"I am a firm believer in the exchange of acts. Both countries want new stuff. The Briton looks to America for fresh material and the time will come when the United States will want more English acts. For this reason I have joined hands with M. S. Bentham and at the same time I have my chief of staff in London giving his detailed attention to the American artists.

"I shall make a two month visit to America each year. Indeed, I will look forward to my next visit—to see your new acts, to meet my friends in New York and the West and to resume my acquaintance with your fine weather—without damp and fog and like an unceasing English springtime."



JOHN KELLY AND THOMAS J. RYAN, Twenty-nine Years Ago.



JOSIE CARTER, so as "The California Nugget."

B. F. KEITH'S CIRCUIT ? THE ORPHEUM CIRCUIT

THEATRES

THEATRES

E. F. ALBEE - General Manager MARTIN BECK, General Manager

United Booking Offices of America

(Agency)

RTISTS and Acts of Every Description Suitable for Vaudeville Can Obtain Desirable Engagements in these Offices. You Can Book Direct by Addressing S. K. Hodgdon, Booking Manager of the United, and F. W. Vincent, Booking Manager of the Orpheum Circuit.

Offices:

B. F. Keith's Palace Theatre Building, - New York City

JOHN J. McNALLY, the well known playwright, author of the Rogers Brothers' series of successes; May Irwin's "The Widow Jones," "The Straight Tip," "The Country Sport," and forty other hits, has arranged to write short sketches which will be booked by the United Booking Offices. Artists desiring sketches and time for them in these theatres, address JOHN J. McNALLY, care the United Booking Offices, or at 779 Washington Street, Brookline, Mass.

Woolf Edgar

Ars. Gene Hughes in "Youth"

Jouis Simon and Kathryn Osterman in "A Persian Garden"

Jouis Simon and Kathryn Osterman in "A Persian Garden"

Jouis Simon and Kathryn Osterman in "A Persian Garden"

Jouise Galloway in "The Ceiling Walker"

Jouise Galloway in "Little Mother"

Jouise Galloway in "A Business Proposal"

Jouise Galloway in "A Business Proposal"

Jouise Galloway in "A Business Proposal"

Jouise Galloway in "The Wardrobe Woman"

Jouise Galloway in "The Country Bride"

Berton Churchill in "There Were Actors Then"

"The Woman Who Wants" (England's Biggest Sketch Hit)

"The Clown" (In Germany, England and Australia)

"The Palmy Days"

"It Pays to Advertise"

All Playlet Producing Company Productions and My New Year Productions for Vaudeville

Lulu Glaser in "The Last of the Quakers"

Hermine Shone in "The Last of the Quakers"



JAMES B. CARSON, Pentured as Jacob Kaufman in Jesue Lasky's "The Redheads."

RETURN IN OLD ACT

wing Hit at Alhambra, Melville and Higgins Go Back to Revive "Just Married" dville and Higgins will be among the liners of the Alhambra Theater bill week, by request of the patrons of the

he ciever team of entertainers played Alhambra six weeks ago and made such unusual hit that their return was se of for next week. Melville and Higgins offer their successful old act, Just Marthambra and their patter and song turn.

COLLINS'S REPRESENTATIVE SAILING

May Forcy. Will Colline's personal rep-sentative, will sail for America to-day. Miss Forcy will act as assistant to M. Bentham, who is Mr. Colline's American presentative. She is bringing over a num-r of contracts for engagements of English tertainers in this country.



A Leading Vaudeville Producer

UP-STATE CHANGES

UP-STATE CHANGES
Guy Graves Now District Manager of Proctor
Houses in Four Cities
TROY, N. Y., Jan. 13.—Guy A. Graves has been appointed district manager of Proctor's theaters and properties in this city. Albany. Cohoes, and Schenectady, with headquarters in this city. The properties include Proctor's Griswold and Lyceum and the new \$250,000 theater now being built the Cohoes Opera House, Proctor's in Schenectady, the Grand, Carn, Usan, Leiand, Albany. Joseph P. Coyne, who has been resident manager of Proctor's Griswold for the past four years, has become manager of the Leland, has gone to the Grand, and Daniel Carr, who has had charge of the Cohoes house, has come to the Troy Griswold. There is a rumor that Mr. Proctor may also take over the Colonial Theater at Albany. Mr. Proctor now virtually controls the vaudeville field in the four cities. Business at all the houses is reported excellent. The Troy houses are full to overflowing at every performance.

CHARLES H. EVANS.

NEIL KENYON SUCCEEDS

NEIL KENYON SUCCEEDS
Scotch Comedian Makes Hit at Colonial and
Will Probably Remain for Some Time
Neil Kenyon was very favorably received
last week at the Colonial Theater, where
he made his American vaudeville debut.
Kenyon originally came over for two weeks,
but his hit has been so marked that he
will remain for twenty weeks.

The Scotch comedian will, it is expected,
blay most of the big houses in and about
New York. He will be seen at the Palace
during the week of Jan. 26. He will also
have a week at the Victoria.

Kenyon was booked for America by M.
S. Bentham and Will Collins.

SONG WRITER AT PIANO Anna Chandler Will Be Assisted in New Act by Al Piantadosi

Anna Chandler, who has just returned from abroad, has prepared a new act for vaudeville. Miss Chandler will be assisted by Al. Plantadosi, the song writer and author of "The Curse of An Aching Heart," "Malinda's Wedding Day," and other hits. The act will open at the Victoria on Feb. 9. Edward S. Keller is directing the book-

RITCHIE IN LONDON HALLS

Willie Bitchie will probably try the Engsh music halls after his match with many Murphy on the Pacific Coast.
M. S. Bentham is negotiating for Bitch-s music hall appearances.

THE TEAM THAT SPLIT

The Jesse L. Lasky Company

Latest production "CLOWNLAND"

Featuring Ceballos & Desmond-and Victor Stone The most novel act IN Vaudeville-Booked Solid

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Manager of Headline Attractions

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1564 BROADWAY **NEW YORK**

May Our Success Live As Long As the Dramatic Mirror

THE TEAM THAT SPLIT (Continued from page 39.) Lesile Carter pose, tears in the set muscles of his face, though none in his eyes. He was not rehearsing tragics. He was not rehearsing to the wild and flat and spirities and commonplace his existence was going to be when hold became hirs. Bob. "Personality! Personality!" roared Eva Tanguay to a delighted audience, and the sound of her wild dancing echoed through the dressing-room. "Go it slone, Bill; go it alone. See if you can't he said at last, with a pitiful stage smile, which was far from looking genuine. "I love my art, but, oh, you beautiful Dol!" He attempted to arise, but found his petitical stage smile, which was far from looking genuine. "I love my art, but, oh, you beautiful Dol!" He attempted to arise, but found his petitical stage smile, which as nursing her little baby, willie, at Locust (Eap, and Wilfred Ferguson was doing imitations and for another half-hour. A year later the Ferguson-Libby Co. was practically forgotien. Doll was nursing her little baby, willie, at Locust (Eap, and Wilfred Ferguson was doing imitations and for another half-hour. A year later the Ferguson-Libby Co. was practically forgotien. Doll was nursing her little baby, willie, at Locust (Eap, and Wilfred Ferguson was doing imitations and for another half-hour. A year later the Ferguson-Libby Co. was practically forgotien. Doll was nursing her little baby, willie, at Locust (Eap, and Wilfred Ferguson was doing imitations and for another half-hour. A year later the Verguson-Libby Co. was practically forgotien. Boll was a later of the forgotien was doing imitations and forgotien was doing i

UNITED BOOKING OFFICES READY TO MOVE

Palace Theater Quarters Completed-Mary Garden Flirts with Variety-Neil Kenyon's Hit

BY WALTES J. KINGSLEY.



WALTER J. KINGSLEY, General Press Representative, United Booking Offices and B. F. Keith.

The Paradis de Danse, atop of the Al-hambra Theater, is growing nightly in pop-ularity and one may see there the crack dancers of variety who trip the light fan-tastic after the show. The Potash and Peri-mutter party on Sunday night drew several hundred of the leading players and beauties of the stage, including Ethel Barrymore, Lady Constance Richardson, Hasel Dawn, Alice Brady, and others as well known. Supper was served, and the party did not break up until daynight.

B. F. Keith's health is excellent. Reports om Miami say that he has the finest tan uth of the Mason and Dixon line and sur-ssing luck as a fisherman.

e magnificent new quarters of the d Booking Offices in the Palace Thea-uilding are complete and the work of g has begun. The new offices are new ery detail. Not a single piece of furni-from the old headquarters is being Only books and papers are being terred. All that the staff does in mov-s to walk over to the Palace and sit at the new mahogany desks.

Roshanara, the little dancer of Hindoo folk steps and cobra di capello convolutions, is a somnambulist who sleeps chained to her mother's wrist. The youngster is never trusted alone in slumber. Whenever she rests her mother snaps a thin steel chain on her own wrist and her child's to prevent her wandering out of the window. Roshanara has won the day for herself and has become a vaudeville attraction of real drawling power.

the booking agent wired President that of Mexico that he would guarantee \$3,000 a week for twenty weeks in a swille tour in which the autocrat was exture twenty minutes twice a day on segime. Huerta's secretary replied with wery note of thanks containing the intion that Huerta was aiready keeping pringoes sufficiently interested.

E. F. Albee, returned from his short holiday, speat with B. F. Keith at Miami, burned by the sun and overflowing with vigor. He plunged into the mass of work that awaited him and reveled in it as has been his custom for the thirty years of his association with the Father of Vaudeville. E. F. Albee has a blend of judicial and executive in his mental make-up that enables him to make lightning decisions on the most vital matters that are never reversed by time. He is a man who is genuinely loved by those under his direction, for he is absolutely just and has a great fund of human sympathy that reveals itself without demonstration but works good without advertisement. Like Harriman, he thinks of business night and day and visits his theaters nightly as a quiet spectator, whose eye, however, takes in the minutest details of the situation. "What's the use of trying to fool Mr. Albee," a house manager once remarked, "he wrote vaudeville show business."

The first octopus act is now being offered.

Sherman of Nova Scotia has a giant ocpus which he exhibits in a giass tank into
hich a diver descends and engages in a
attle with the terror of the sea. The idea
to show how an octopus seizes its victims
its coils.

Ethel Jackson, the original Merry Widow, made her vaudeville debut at the Orpheum on Monday. She was delightful. Her singing of "Vilia" recalled the greatness of the New Amsterdam production of The Merry Widow. Miss Jackson has distinction, refinement and a method that is admirable, while her costumes are really Parisian of the Spring modes.

ON THE ROAD FROM VARIETY TO VAUDEVILLE
(Continued from page 37.)
Keith told Mr. Sam Hodgdon, his booking representative, to have a talk with me. The result of this talk was that I wrote my first one-act play, Grasping an Opportunity, and Miss Dayne and I "debutted" with it at the Union Square Theater, New York, on Dec. 19, 1800. We were number thirteen in the billing of a fourteen-act bill—"Cressy and Dayne and The Biograph." The following week we were the headline attraction at Keith's Providence house. Our billing for the rest of the season was "The Act that Went from the Bottom of the Bill to the Top in One Week."
My next production was Matthews and Harris in Adam the Second. Then came Francesca Redding in Her Friend from Texas. In this playlet I wrote a part especially for a young man I had seen in a Chicago museum, and in whom I thought I saw great talent. He proved my judgment to be correct, for the young man was Louis Simon, this year appearing with Kathrine Osterman in A Persian Garden.

I cannot recoilect in just what order they tame after that, but I know that since then



JENIE JACOBS, Booking Manager, Pat Casey Agency.

COMEDY CHARACTERS SCOTTISH

American tour under · the direction of M. S. Bentham

Booked through Will Collins & Co. London

The undersigned beg to announce complete arrangements for mainteing several new Departments in connection with their Producing Busine PRODUCING DEPARTMENT—Francis Morey, Manager This firm will produce artistically, any Play, Sketch or Vaudeville Novelty that may be subm

PLAY AND SKETCH BUREAU—Mr. Herbert Ward, Manager

Devoted to the Selling, Leasing or Writing of Plays, Sketches or Novelties.

MUSIC DEPARTMENT—Melvin Franklin, Manager
Mr. Franklin, the composer of the song "hits" of "The Wife Hunters," "All Aboard" and oth uccesses will write to order, Songs, Music for Vaudeville Acta, or Productions.

SCENERY DEPARTMENT—Mr. Ward, Manager
Estimates furnished for productions, Vaudeville Acta, nork guaranteed.

Playwrights desiring to be represented by a responsible firm, Write or Call. THEATRICALLY

Morey, Creamer and Ward

"The Butler and the Maid"

Direction JOHN C. PEEBLES

The Dog comedian and mimic

Booked solid on United time

En Route

JAMES MADISON

I have ground out 136 one-act plays, and all but two have been successes.

Of these Miss Dayne and I have played ten; Ryan and Richfleid, four; Josephine Cohan, two; Matthews and Harris, two; and Francesca Redding, two. Among others who have played Crossy sketches have been Archie Boyd; Foy and Clark, two; O'Brien-Havel, three; Walter Perkins, Clayton White, Nita Allen, Hall Davis, Virginia Barl, and Bert Howard.

There are a great many others in vaude-ville who could have gone back a great deal further than I am able to do, and doubtless have written more interestingly about those days. But our fourteen years' experience has seen vaudeville gradually grow from its then lowly and weak condition, into the biggest, best and best managed line of amusement that the world has ever seen. And it has been, and is, a matter of great pride with us, that we have been able to do our bit toward that advancement and growth; and to keep up with this great march of improvement.

In 1900 Mr. Keith had four houses—Boston, Providence, Union Square (New York), and the Eighth Street Theater in Philadelphia. To-day he has TEMPYL-SEVEN. At that time the Orpheum Circuit in the West consisted of four houses—Kansas City, Omaha, Los Angeles, and San Francisco. Now it consists of TWHETT-THEMT.

So that you will see, that, while we were not exact; "in on the start," we have been in long enough to see vast growth and improvement in vaudeville.

ANTENAN

Sketches and Mo

AUDEVILLE THEATER

Broadway and 47th Street Management of Mr. FRANK THOMP Hot! Beentiful Playhouse

THE NEW PRICES

10-ALL STAR ACTS-10

The current WAUDEVILLE | VAUDEVILLE | DATE ST

ABBOTT, Pearl E.: Camden, BELL Family N. J., 12-14; Frankford, 15-BOTT. Tilly and Partner: Lists, Bit. Oo.: Temple, ochester, 19-24. NES. Louise, Co.: Brenz, V.C. 10-24. CADJA: Temple, Hamilton,

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lo: Shea's, Teronto, 10-May land, Balto, 26-31, and Girlis: Temple, st: Temple, Rochester, RECUE, Nina: Orph., Win-iper 15-24. Lyric Birming-am: Forsythe, Atlanta. 15-1: Orph., Jacksonville, 26-HKRR. Ethel Mac: Proc-r's Newark N. J. 26-31. RNARD. Sophye: Orph., seram-sto. 15-14; Orph., tection, 15-17; Orph., Los names. 16-24. BNES. Gertrude: Orph., NER, Stuart: Orph., Salt ke City: Orph., Denver, 18in T. Mr. and Mrs. Jimes; bil's. Worcester; Grand, Sycuse, 19-54; Tample, Hambur, Can. Loria; Bunkwicz, Riyn; Colemia, N. C., 19-17 Drph., Pklyn, 26-51, 17 LING, Antta. Co.; Orph., rmingham

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16-34: Oroh. B'klyn, 36-31.

16-30: Bryingheld: Parille Bandlion.

18-20: Bryingheld: Porte.

RADNER a n d Derrick: Rechmond. 19-34: Lorie. Richmond. 19-34: Lorie. Richmond. 19-34: Lorie. Blemman. 29-31.

RADS. The: Orph., Sait Lake.

City. 18-31.

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Lake City.
BURKEL Joan and Mae: Embruck.

16.24: Kelt's. Phila... 26-31.

BURKEL And Burkey: Temple.

Hamilton. Can.: Proctor's.

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BURKEL Joseph Pulton: Keith's.

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BURKEL And Langdon: Maj.

GABRET Three: Colonial.

Norfolk. Va... 19.24: Bushwick.

B'klys. 26-31. O'Conner:

Shea's. Toronto: Orph.. Min
Randle 19-24. Ashley: Byonx.

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CANTWEIL and Walker.

Poil's. Hartford: Victoria. N. Y.C.

26-31. Albambra. N.Y.C.

CANTWEIL and Walker.

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City. 19-24. Liane: Proctor's.
Newark: Bronx. N. V.O. 1924: Orph. B'klyn., 26-51.
CARRILIO. Leg: Orph. Spokane; Orph. Seattle, 18-24.
Orph. Harrisburg. Pa. 1024: Poly's. Harrisburg. Pa. 1024: Poly's. Harrisburg. Pa. 1024: Poly's. Harrisburg. Pa. 1024: Poly's. Harrisburg. Oct.
CARUS. Emma: Colonial, N.Y.

Dates Ahead must be received by Friday for the most issue. Uties. 19-34; Keith's, Indianspoils, 28-31.
CLAYTON. Bessle: Shorman
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CLIFF, Laddie: Gobenial, N.Y.
C. Forsythe, Atlants, 26-31.
CLIFFOED, Kathlese: Bronz,
KY.C. 19-34; Missel: Bronz,
N.Y.C. 19-34; Albambra, N.
COUHAM, King, Co.: Fifth
Ave., N.Y.C.
OGHLAN, Rosalind: Orph.,
St. Paul; Orph., Omaha, 1825. CLEGIANS, Three: Orph., Deplies and Hart: Orph., Villenses, 18-94. Palace, N.Y. L. Ecith's. Wash., 19-94; Pryv., 29-81. Pitth Market Pryv., 29-81. Pitth OOLLING, Revolving: Pitts Ave. R.Y.C. OONCHAS, Paul: Orph., Port-land Ore. OONLIN, Ray: Keith's, Bos-ton, 19-24: National, Boston, ion 19-34; Fatter and Carr: Orph. Des Moines; Orph. Omaha, 18-34. ONNOLLY and Webb; Orph. Beattle, 18-pekane; Orph. Seattle, 18-CONROY and Models: Orph.

Los Angeles, 11-24.

CONBUL and Betty: Keith's,

CONWAY and Leiand: Keith's,

LANGE STATES. Wash.

ONWAY and Leland: Keith's.

Pow. 26-51.

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Bubbert's. Utica:

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OOOPER and Eschell: Procity's. Newark: Fifth Ave..

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Orbh. Los Anneles. Bronx.

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COUNTIES. Oathrina. Co.:

Orbh. Los Anneles. 11-24

ON. Hay: Alhambra. N.Y.C.

OROSS and Josephine: Orph..

CROSS and Josephine: Orph.. OBS and Josephine: Orph., J'klyn; Bushwick. B'klyn, 20.51 Denwitz, Bruys,
CHOUCH and Welch: Orph.,
New Orleans.
CULLEN, James: Forsythe, 10194; Egric, Birmingham, 26CULTYS, Three: Orph., Denver: Orph., Lincoin, Neb., 1824. ver: Orph., Lincoin, Neb., 18-24.

DAGWELL Sisters: Keith'a, Indianacolin, 98-31.

DAILET. Robert. Co.: Ostumbia. Grand Handa; Keith'a. Toledo, 18-24: Keith'a. Columbus, 28-31. Orph., Kansas City: Orph., Omaha. 18-24.

DAMCREL. Geo., Co.: Orph., Stockane. 18-24.

DANCE Reveries: Octob., Minneapolis: Orph., Daluth, 18-24.

DANCE Reveries: Orph., Minneapolis: Orph., Duluth, 18-24. DANIELS and Conrad: Temple, Bochester, 19-34.

DARE Brothers: Maryland.

Balto., 19-34: Keith's, Phila., DARE Brothers: Maryland.
Balte. 19-94; Reith'a, Palia.
26-31.
DARLING of Paris: Keith's.
Bonton. 19-94; Conway; Columbia. Bt. Louis. 18-94.
DARRELL and Conway; Columbia. Bt. Louis. 18-94.
O.; Beronz.
Bronz. 19-94; Athambra. N.
Tol. 19-94; Athambra. N.
Tol. 19-94; Athambra. N.
DAVIERS Belng; Bronz. N.Y.
O. Kelth's. Wash. 19-94;
DAZIE. Mile. Ornh. New Orleans. 18-94.
DEAGON. Arthur: Columbia.
Grand Ranids. 19-94; Temple.
Detroit. 26-31.
DE OOS. Harry: Orph. Montreal. 19-94; Shens.
Hello. 26-31.
DEIMCH. Bushwick, B'klys.
DELESSO Troupe: Colonial.
Eris. Pa. 19-24.
DE LASLE. Juggling: Garrick.
Wilminston. Del. 19-94;
Keith's Toledo. 26-31.
DELMORE and Light: Keith's.
Cint. (Reith's. Indianapolis.
19-24; Keith's. Colonial.
Eric. Pa. 26-31.
DELMORE and Light: Keith's.
Cint. (Reith's. Indianapolis.
19-24; Keith's. Louisville. 26DE MAR. Grace: Grand. Pitts.
DE MAR. Grace: Grand.

B SCHRLI. Derothy Keith's. Phila., 19-24; Poll's, New Hayen, 36-31. S VINE and Williams: Orph., Jacksonville; Forsythe, At-lanta. 19-24; Orph., Charles-ton, 26-28; Orph., Bavannah, nnee: Leric, Birmingham, 26-11 AMOND and Bremnan; Orph., Montreal; Dominion, Ottawa, 10-24; Temple, Ham-liton, 86-31. HAE's Monkery; Orph., Knox-ville, Tenn.; Keith a. Iodian-apolla, 19-24; Keith's, Louis-ville, 26-31. "Babe"; Colum-ble 8t. Louis, 18-24. ICKSON Trie: Maryland, Bal-MCB Sisters: Orph., Oak-and; Orph., Sacramento, 16-1; Orph., Stockton, 22-34. LLY and Mack: Keith's. bila., 26-31. NOVAN and Arnold: Maj., OIN and McCool; Shea's, uffalo, 19-24; Shea's, Toronuffalo, 19-24; Bhea's, Toron-5, 26-21; Bhea's, Eherman rand, Calgary, 14, 15; Em-re, Edmoutos, 16, 17; OLEY, Jed and Ethe! Tem-ile, Escheste; Shea's, Buf-aic, 19-24; Shea's, Toronto. A. Bechesler: Shea's, Buthle, 19-24; Shea's, Toronto, 19-14; Shea's, Toronto, 19-14; Shea's, Toronto, 19-14; Shea's, Toronto, 19-14; Sheat, 19 UNFEE, Josephine: Hipp., Cleveland: Keith's, Cinti.. 19-24: Keith's, Indianapolis, 26-PREE and Dupree: Orph., JPREZ. Fred: Fifth Ava., N. F.C., 19-24: Shen's, Buffalo, A CHY: Orpa., Conaire.

ACY Sinters: Shea's. BufLic: Shea's. Toronto. 19-24.

BIE. Janis. Three: Keith's.

Pall. Donneldy Pour: Lyric.

Lichmond. 19-24: Penn.

UILLI Brothers: Grand. Almir. 19-24.

MIE and Bruie: Orph.,

Willy and Bruie: Orph. any 19-34. Bruie: Orph., Silva. Bert: Maryland. Balto, Shea's. Baffalo. 39-44; Ries's. Toronto, 26-31. JGBNE. Carl: Bushwick. B'klyn. 26-31.
ARBER Girls: Keith's. Phila.; Orph., B'klyn., 10-34; Grand. Pittsburgh. 30-31. Phila: Orph. B'klyh. 1024: Grand. Pittsbursh. 2624: Grand. Pittsbursh. 2624: Grand. Pittsbursh. 2624: Grand. Pittsbursh. 2624: Grah. Grob. Bavannah. 22-24: Orph. Bavannah. 22-24: Orph. Birmintham. 22-24: Orph. Birmintham. 22-24: Dominion. Orph. Baston. 19-21:
Orph. Altoona. 22-24: Dominion. Ottawa. Can. 28-21: Dominion. Ottawa. Can. 28-21: Jric. Birmingham. 19-24: Jric HER, Grace: Colonial, Erro.

HER. Saily: Keith's,

Vash.: Grand. Pittsburgh.

9-24: Orgh.. B'klyn. 26-81.

TEGRALD. Mabel: Temple.

tochester. 19-24: Orph.,

tontral. 28-81.

TEGRADEN. Bert; Orph.,

Friscs, 11-24.

Friscs, 11-24.

TEXING the Furnace":

Drah., Sait Lake City; Orph.

Denver: Orph., Lincoln, Neb.,

18-24.

Mayaris:

GABDINER Three: Garriet, Wilminston: Foli's. Hartford. 19-24. (19-24. Hartford. 19-24. Hart C: Uron. 19-34: Colonial. Pro-20-31. GILDIN. Horace. Co.: Orph. GILDIN. Oakland. 18-'Frisco: Orph., Oakland. 18-24. GOLEMAN'S Animals: Orph... Seattle: Orph.. Portland, 18-B'klyn: Hlpp., Cleveland, 26-GÖRDON and Blee; Orne,
B'kiyn: Hipp., Cleveland, 2631
GRANDONE, Robble: Mal., San
Antonio, 26-31,
GORMANS, Five: Keith'e,
Louisvills, 26-31,
GORMANS, Five: Keith'e,
GRANT and Hong; Temple,
Hamilton, Can., 19-24; Oroh.,
Montreal, 26-31,
GRANVILLE, Taylor, Co.;
Grob, Los Angeles,
GHAZERS, The; Oroh,
B'kiyu: Union Sc., N.Y.C.,
19-34;
GREEN, Ethel: Alhambra, N.
Y.C.; Poll's, Hartford, 1924; Poll's, New Haven, 2631 GREEN. Poll's, In Haven.
24: Poll's, New Haven.
24: Poll's, New Haven.
GREES, Carl: Keith's, Wash.
GRIFFIN. Gerald: Manchester.
Eng., 19-24: Sunderland. 2031: Hanley. Peb. 3-7.
GUERRO and Carmen: Poll's.
Sprinsdeld: Keith's, Prov.
Sprinsdeld: T. Ca.: GUERRO and Carmen: Poll's.
Soriosicid: Keith's. Prov..
20-21.

HAINES. Robert T. Co.;
Keith's. Prov..
Prov..

HAINES. Robert T. Co.;
Keith's. Prov..

Newark. 19-24: Pitth Are..

N. T. C. 26-31.

HAL and Francis: Keith's.

Toledo.

Louisville: Keith's. Columbus. 19-24: Keith's. Indianarolis. 26-31.

HALLEY and Nobis: Poli's.
Scranton: Orph., Montreal.

19-24: Dominico. Ottawa. 26-31.

HAILLY and Barnes: Orph.,
HAMILTON and Barnes: Orph.,
HAMILTON and Barnes: Corph.,
Marit Lake City: Orph., Denver. 18-24.

HANLON and Hanlos: Orph.,
Salt Lake City: Orph., Denver. 18-24.

HANLON and Hanlos: Orph.,
She's, Toronto.

KABIT. Louis: Orph., Spokane. 18-24.

HART. Beland and Holts:
Keith's. Phila: Maryland.
Balto. 19-24: Victoria, N.*

C. 26-31: Wonders: Orph.,

R. Tharle and Billy: Grand.
Albany. 19-24: Victoria, N.*

HART. Marle and Billy: Grand.

Albany. 19-24: Keith's. Ginti.,

R. Taley S. Wonders: Orph.,

R. Taley S. Wonders: Orph., apolis, 19-24; Kelth's, Cintl., 26-81. HAVANA Trio: Maryland, Bal-HAVANA Trio: Maryland. Balto.
HAWKINS. Lew: Orph., Sacramento. 18-21; Orph., Stockton. 22-24.
HAYRS. Ed.: Keith's. Indianapolis: Keith's. Lonisyille.
19-24: Lyric. Birmingham.
28-51
HAYWARD. Harry: Albambra.
N.C. 38-51
HAZWARD, Jack: Orph., Salt
Lake City. 18-24.
HRATH and Millership: Temple. Hochester; Poli's. Scranton. 18-24; Fifth Avs., N.Y.
HEODERS. Three: Albambra.
N. 18-24.

GALLOWAY, Louise, Co.:
Shea's, Biffalo; Shea's, Torouto, 19-34; Bushwick,
B'kira, 26-31;
GALVIN, Wallace: Ecith's, HEREOG'S, Horses: Temple,
Prov. Wallace: Ecith's, HIBBERT and Kennedy: Bronx Shes's, Biffalo : Shes's, Torotto, 19-3a; Bushwick, Biffalo : Bushwick, Biffalo : Bushwick, Biffalo : Bolton : Section : Bushwick, Biffalo : Bolton : Section : Bushwick, Biffalo : Bolton : Section : Bolton : Bo Octore Tremple. Detreit. 73-31
Octore Tremple. Detreit. 75-31
Octore Tremple. Detreit. 75-31
Octore Tremple. Detreit. 75-31
Octore Tremple. Detroit. 25-31.
Oc 10-24. HUSSEY and Lee: Poll's, New Haven, 19-24. HUISSEY and Lee: Poll's, New Haves, 19-24.

ICRLANDIC Troupe: Keith's, 19-24; Temple, Detroit, 38-19-24; Temple, Detroit, 38-19-24; Temple, Detroit, 38-19-34; Temple, Detroit, 38-19-34; Temple, Detroit, 38-19-34; Temple, 38-19-36; Temple, 38-19-3 RDYS, The: Maryland, Bal-JEFFERSON, Joe. Co.: Keith's.
Bestes: Poll's. Hartford. 1934; Temple. Detroit. 26-31.
JOHNSON. Martis: Orph.,
'Frisco, 11-34.
JONLEYS. Two: Keith's.
Prov.: Poll's. New Haven, 10-JUDGE and Gall: Fifth Ave., JUDGE and Gall: Fifth Ave., JUNGHAM Family: Orph., St. Paul : Grab., Duluth, 18-34.
"JUDG Half Way". Estita : Glata: : Estita : Paul : Grob. Duluth, 18-34.

"JUST Haif Way" Eciti's. Cinii.: Keith's. Indianapolis. 18-24.

Kallada Co.: Poil's, Springfield, 28-32.

KARTELLI Brothers: Orph., New Orleans.

KAUFMANN Troups: Bushwick. B'ilyn.

KEANE. Robert E.: Keith's. Louisville: Grand. Pittsbursh. 18-31.

KEATONS. Three: Methos. 18-31.

KEATONS. Three: Methos. 18-31.

KEATONS. Three: Methos. 18-34.

KEATONS. Three: Methos. N.T.

C. 28-32-32 Victoria. N.T.

C. 28-3-32 Victoria. N.T.

KERNAN. Frank. Co.: Orph., Frieco. 18-24.

KELLER. Jessie. Co.: Columbis. Grand Rapids. 19-24.

KELLER. Jessie. Co.: Columbis. Grand Rapids. 19-24.

KELLY and Lafferty: Poll's. New Haven. 19-34.

KELLY and Pollack: Orph., New Haven. 19-34.

KELLY and Pollack: Orph., Wilmipos. 18-24.

KELLY Andrew: Bronz. N.Y.

C. 36-31.

KENNEDY and Roomey: Orph., Balt Laft. M. 19-19.

KENNEDY Jack. Oo.: Maj., Milwaukee; Palace. Charo. 19-34.

KENNEDY. Joe: Princess. Hot Springs.

KENO and Green: Bushwick.

KENO and Green: Bushwick.

KENO and Green: Bushwick. Poli's, Hartfard, 26-31.
CARUS, Emma: Ocionial, N.Y.
CARUS, C. 41.
CARUS

Toledo, 19-34: Temple, DeTrieso, 11-34: Bassie: Poll's, Spotanse; Orph., Seattle, 15A OUINT, Bessie: Poll's, Spotanse; Orph., Seattle, 15A OUINT, Bessie: Poll's, Spotanse; Orph., Seattle, 15A OUINT, Graph, Issuereal, 19-34: Maxima and Babbie: Orph., Seattle, 15A OUINT, Graph, Issuereal, 19-34: Maxima and Babbie: Orph., Spotanse; O EBSCE and Cameron: b. Portland. Ore. V. Oscil. Oe.: Orph.. Salt GCIV. 18-34. 18OHS; Poll's. Worcester. Se: Foll's. Seranton. 26-Anna Co.: Orph...
Land Jeanette; GarWilminaton: Keth's.
Lake City, 19-24.
Dalsy: Orph... 'Prisco:
Cakiand, 18-24.
Lab and Ramsell; Orph...
St. Orph... 'Prisco:
Cokiand, 18-24.
Lab and Ramsell; Orph...
St. Orph... Portland, 18-BOY, Talma and Rasco: M di's, New Haven.
JUNDTS: Temple. De-dt, 19-24: Temple. Rock.
Mary 26-31.
WOST: Orph., Birming. M.
M. 19-24: Orph., Knox-les, 28-31.
TER. Harry B.: Temple. Strott, 19-24: Temple. Rock-ter, 28-31. Detroft, 19-24: Temple, Rockster, 26-31.

E VAN Three: Reith's. Louisville, 26-31.

EVY. Bert: Orph., Los An
EVY. Bert: Orph., Los An-LEWIR. Al.. Co.: Maj. Ft. Worth.

LEWIR and Dody: Fifth Ave. Coln; Orph., Des Moines, IS. 24. ARRS: Orph., Montreal: Description of Characterists. Color of Characterists. Col LITTLE Parisienne ": Ornh.. Memphis: Orph.. New Or-leans, 18-24. LLOYD, Marie; Oroh. Winnipeg; Oroh. Begins. 19. 20: Sherman Grand, Calgary. 21. 22: Empire, Edmonton, 28. OCKEPT. Waldron: Colonial. Erie. Pa.; Proctor's, Newark. 19-24; Fifth Ave., N.Y.C. 28-31. O Mario Co.; Poli's, Scran-19-38: Fifth Ave., N.Y.C., 26-31.
LO Mario Co.: Poli's, Sersnton: Fifth Ave., N.Y.C., 19-24: Marriand, Raito., 26-31.
LONG, Elly: Colomial, N.Y.C.
LONG, Lily: Keith's, Columbus, 26-31.
LORBA and Toots Pounds:
Croh., Duluth, 18-24.
LORBAINE and Burke: Hipp..
Cleveland, 19-34.
LORBAINE and Dudley: Lyrie.
Blimingham: Maryland, Balto., 19-24: Keith's, Phila., 28-31. 10. 18-24; DUGHILIN'S Dom: Palace. N. Y.C.: Union Sq., N.Y.C., 19-24; Colonial, Norfolk, Va., 96-81.

OWELL and Drew: Poll's.

Brringfield. 19-24.

OYAL and Partner: Sherman Grand. Osligary. 14. 15: Empire. Edmonton. 16. 17.

VNCH and Zeller: Temple. Detroit, 19-24; Temple. Boehesjer. 26-31.

YONS and Yosco: Orph.. Los Augstes. order. William. Co.: Tem-Othwa. Can. Bradford: tith's Ontil. 19-24; Grand, tteburgh. 29-21; Grand, tteburgh. 29-21; Grand, tteburgh. 29-21; Otereland. MACK and Orth: Orph., Kan-MADEN and KAIDEN and MADDEN and Pitsgerald: Keith's. Olati., 26-3]. MATTAMD. Madge: Orph., St. Paul, 18-24 MANT and Enyder: Proctor's. Newark, 10-24. 19-34
MARTHA: Mile: Colonial. 94
MARTHA: Mile: Subbert's. NSTHERROLES. Otea. Oc.: Orbh. Kansas City: Orbh. MARTH and Prabrial: Orph. Omala, 18-34
MARTH and Prabrial: Orph. NEVAROS. Four: National. Montreal, 19-34; Shubert's. NEVAROS. Four: National. ROTHER PA: Shubert's.
UHes. 26.31.
MARTIN and Prabrial: Orph.
MARTIN AND 19-24: Shubert's.
UHes. 26.31.
MARTINETI and Sylvester: Shubert's.
MARTINETI and Sylvester: Shubert's.
MARTINETI and Sylvester: Shubert's.
MARTINETI and Sylvester: Orph.
MARTINET Girls: Union
MARTINET Girls: Poll's. New
Haven, 19-24.

MATINET Girls: Poll's. New
Haven, 19-24.

Orleans, 18-34,
McFABLAND, Marie and Madame 7: Orph., Sait Lake
Olty, 18-24,
McGINN, Francis, Co.; Forsythe, Atlanta; Orph., Memphis, 18-34; Orph., New Orsens, 28-31,
McGIVENEY, Owen; Lyric,
Birmingham; Forsythe, Atlanta, 19-34,
McGIVENEY, Owen; Lyric,
Birmingham; Forsythe, Atlanta, 19-34,
McHaller, Addine: Lyric,
Birmingham; Forsythe, Atlanta, 19-34, and Ardine: Lyric,
Birmingham; Forsythe, Atlanta, 19-34, and Carson: Columbis, St. Louis, 18-24,
Munippe, 18-24,
Munippe, 18-24,
Mindyle, 18-24,
Mindyle, 18-24,
Maryland,
Balto, 28-Feb. 3,
McGEDES: Bronx, N.Y.C.
19-34; Busawick, B'klyn, 2681,
McGEMEDITH and Snooser: Columbus.
ERKLE Sinters. Four: Orph.,
facksonville: Lyrie, Richnond, 19-24.
ERRILL and Otto: Grand,
fyracuse; Orph., B'klyn, 1914. Phila.; Keith's, Delicity of the Country of the Cou MONROE and Russey: Bronz.

N.Y.C. 18-24.

MONTAMBO and Wells: Temple. Detroit: Keith's, Wash.
26-31.

MONTGOMERY, Marahalitic Street St BTON, Sam and Kitty: fth Ave., N.Y.C.; Maryland. lits, 19-34; Colonial, N.Y. 18-34; Coloniai, N., 19-34; Coloniai, N., 19-34; Resthia, 18-34; Rospan: Maj., Il-Maj., 18-34; Coppan: Maj., Il-Maj., 18-34; Coppan: C SEY, Edna: Orph., Sait JRIML and Francis: Orph., alt Lake City, 18-24. JRPHY and Nichols: Orph., pokane; Orph., Seattle, 18-RTLE and Daisey: Keith's, ortland, Me., 26-51. INRILE, Clayton : Alham-Brill. Clayton ": Albam-a. M.J.C.; Orph. B'klyn. -is; Bushwick, B'klyn. 26-PTUNE'S Garden: Keith's, seb.: Keith's, Phila., 19-

MEARS. Gliding: Lyrie. Richmond: Proctor's. Newark. 19-31. Hartford: Poli's. New Haves. 28-51. O'NEIL Nance: Oroh. 'Fris-co: Oroh. Bacramento. 18-21: Oroh. Stockton. 22-24. ORPORD'S Heebants: Hipo. Clereland: Tennie. Detroit. 19-24: Temple. Rochester. 26-PAGE, Halen Co.: Proctor's, warts 28-31. Orph., Spo-parties B. 34. PARRY, Charlotte, Co.: Orph., Bloom, City: Orph., St. Paul, Bioax City: Oten Sa., N.Y.C. 18-24.
PATRIOK: Union Sa., N.Y.C. PAULHAM Team: Lvric. Bichmond. Va., 26-31. Vric. Bichmond. Va., 26-31. Grand. Albany. 19-24.
PREN. Wm.: Keith's. Philin. PERN. Wm.: Rent. 19-24. Perkez, Pour: Orph., Portland, PERRY, Albert: Poli's, Scranton; Poli's, New Haven, 19ton: Poli's, New Haven, 19-24
PETROVA, Olga: Keith's, Columbus, 19-24: Keith's, Phila. 28-81.
PHILLIPS and White: Orph. Spokase, 18-24.
POLLOCK, Milton, Co.: Orph. New Orleans, 12-14: Iyrie, Birmingham, 19-24: Porsyth, Atlanta, 28-81.
POBCH Party ": Colonial, N.Y.C.: Keith's, Phila. 19-24. S1. ICE, Sully and Scott: Ornb., Minneapolis; Orph., Omaha,

Nanette Comstock is entering vaudeville

18 to roba. Harrisburz. Pa.,
18-31: Oroba. St. Paul. 1818-31: Oroba. St. Paul. 1818-31: Oroba. St. Paul. 1818-31: Pitth Are. N.Y.O.
18-32: Pitth Are. N.Y.O.
18-34: Pitth Are. N.Y.O.
18-36: Pitth Britanna accounts to the Colonial on The Area Palese, in Chicago, on Jan. 26.

Nanette Comstock is entering vaudeville in The Hat Binds, a pishet. Britanna comes to the Colonial on Jan. 26.

Nanette Comstock is entering vaudeville in The Hat Binds, a pishet. Britanna comes to the Colonial on Jan. 26.

OLYMPIA Giris: Poll's. Hartford.
O'MEARS. Gliding: Lyrie.
Richmond: Proctor's. Newark.
26-31.
O'N School Playsround ": where the substitution of the Maryland, Baito.
O'NEAL and Waimiey: Poll's.
O'NEAL and Waimiey: Poll's.
Hartford: Poll's. New Haven.
26-31.
O'NEAL and Waimiey: Poll's.
Will Collins.

HARTLEY WONDERS BOOKED



B. A. BOLFE, Prominent Vaudeville Producer.

SAM BERNARD AT PALACE

The Hartley Wonders, a jumping act booked by F. W. Stoker, has been routed solid over the Orpheum time.

Upon their return East they will appear at the Fifth Avonue on June 1.

Bam Bernard will be one of the heading own the Palace Theater next week in a comedy skit with music, called Nonsensical Nonsense.

Cecilia Wright will be one of the head-liners of the same bill.

ROSINE. Carl. Co.: Lyric. Birmingham, 28-81.

BOWLAND, Travers and Co.: Proctor's Newark, 19-24.

ROXINA, Rocca: Union Sq. N. Y.C.

ROYE, Huth: Orph., Minneapoils: Indianapolis, Indianapol BOSINE, Carl. Co.: Lyrie, Birmingham, 25-31.

By Company Treers and Co.:
Proctor's Newark, 19-24.

BOXINA, Bocca: Union Sq., N.

CYE, Buth: Orph., Minneapolis: Orph., Sloax City, 18-24.

RUKGGEE, Elisie: Orph., Manphis: Orph., New Orleans.
18-24. ohis: Orph., New Orleans. BYAN and Loe: Orph., Barris-burg. Pa.: Colonial N.T.C., 19-54 Orph., Brivn. 28-51. 8-HARWT: Mas., Milwauhoo, 18-24. SCOTT and Restriction of the coln; Orob. Sloux City. 18-34.
SEYMOUR Family: Temple. Rochester; Shea's. Buffalo. 19-34: Shea's. Toronto, 28-38HARP and Turek: Oroh., Frisco. 18-24.
SHAW. Lillian: Dominion. Ottawa. Can.: Orob., Montreal. 19-24.
SHAWB. Aerial: Bronx. N.Y.
SHERMAN. Van and Hyman: Temple. Rochester: Keith'a. Toledo. 19-24.
SHIRLEY Eva; Colonial. Erie. 19-24: Grand. Syracuss. 29-31. Tolede; Ketts .

10.24.

TOMBOYS, Two: Golonial, N.
Y.C., 19.24; Orph., B'klyn.
26.31; Rousters: Fifth
Ave., N.I.C., 26.31;
"TRAINED Nurses": Shear's.
Torento; Orph., B'klyn. 19. RAYNO'S Dors: Orph., Montreal VAN and Schenek: Shea's. To-roato: Keith's. Beston, 15-16. Shabort's, Ulies, N. Y., Bright Reith's Phila. 26-81.
Bright Reith's Phila. 26-81.
Bright Reith's Phila. 26-81.
Bright Reith's Reader Reith's Reith's Reith's Reader Reith's Reith's Reith's Reader Reith's Re VAN and Schenek: Shea's. Toronto: Kellt's. Boston. B.
24: Shuber's. Urics. R. Y.
26:31.
VAN and Pierce: Orch... Birmingham. 16-34: Orph... Knozvills. 26:31.
VAN. Billy B., Op.: Orph..

E'klyn: Maryland, Balto., 19-Anseles, 16-54. Los WOOD, Britt: Keith's, Besins to Anseles, 16-54. WOOD, Britt: Keith's, Besins to Anseles, 16-54. WOOD, Britt: Keith's, Besins to Anseles and Fannie: Polyta, Biona City: Orph. Jour. 19-54. Wildler, Ceilla: Palace, N. Y.O., 18-54: Grand. Synchia City: Orph. Consist: Orph. Consist: Orph. Kansas City. UK Blurn Charles and City. 18-54: Orph. Jackson Canada Corph. Consist: Orph. Kansas City. 18-54: Orph. Jackson Canada City. 18-54: Orph. Jackson Canada City. 18-54: Orph. Jackson City. 18-5

Grand, Pittsburgh, 19off. Mae: Keith's Prov.; ph. Montreal, 19-24; Vic-in, N.Y.C., 28-31. Fron, Hasel: Orph., Mos-Columbus: Hipp., Clereiand, 10-24 (Neith's, Columbus, 10-24 (Neith's, Columbus, 10-24; Keith's, Toisele, 24-31; Keit WHITEPIELD and Ireland: Orph., Das Meines; Orph., Omahs, 18-24. WILKERN and Wilkess; Orph., Richmond, 19-24. WILLIAME and Wolfus; Grand. Pitzburgh; Grand, Syracus, 19-24; Shubert's, Ulica, 28-81. WILLIAMS. Bort; Soith's Bio ins; Colonial, J. 70, 19-24 ins; Colonial, J. 70, 19-24 williams and Piersen; Corps. Outland, 11-24. WILLOW, Devis, Go.: Bush williams, Devis, Go.: Bush williams, Co.: Bush williams, Co.: Standard, Co.: Standard, Co.: WILLOW, Grand, Go.: Albambre, R. 7. C.; Bushwick, Britte 19-24; Grand, Spraces, Co.; B. 19-24; Grand, Spraces, Co.; B. 19-24; Grand, Spraces, Co.; 19-26; Grand, Bryker; Orph.
Risk Own or others, Winesa; Grand,
Winesa; Grand,
Winesa; Limbylle

Ref Risk Control of the Contro





COMMENT AND SUGGESTION

HAT is the best the coming year holds in store for the film world?

Ten Broadway theaters devoted to photoliays, says one man. Yes, that is both probble and profitable, for it is not merely of hose ten theaters that we are thinking, but if what is contained in that idea—the Great White Way giving way to the Great White Creen. And yet, only a little over a year go, the fact of a "legitimate" theater turning to pictures was the unusual, the out-of-ac-ordinary, and now we talk glibly of "ten roadway photoplay theaters." Already there we half that number, two more just in sight, and promises and rumors of—why, we'll have freen theaters in the heart of New York's seater district before 1914 rounds the bend to the home stretch. And in this Broadway ill but play the pulse of the country. What year means, the full extent and possibilities 365 days, can be fully realized when one inks of what that space of time can procee in the business of films. A year ago, to-y, and next year, and a decade of progress ade; a novelty, a cheap business, the food respect financial thought, and but a year the calendar has been turned. Motion picters? The greatest picture of all is the business itself, always moving, always forward.

So much for the business. What of the try Such details as the length of the picters seem to be settled; the exhibitors are ring for "evening length" pictures and the inufacturers are going to give them big fearers. The question of subjects seems cern; the arts of expression, writing, speaking dipicturing are to work hand in glove. It may we hope to see some long features it are entirely original, that are real combutions of the pictures art to the world's terment? The field is bounteous; think, instance, of the wonderful historical mess that lie waiting for broad, stirring atment in pictures. Not merely for specular purposes, for the securing of incital thrillers. Imagine a broad, sympatic treatment of the life of Columbus, rich dramatic possibilities; what of a picture atment, as novel or play could never do, Emerson Hough's days of "Fifty-four Forty or the," or a long featu



MARC MCDERMOTT AND MIRIAM NESBITT.

als, American thought, are topics abounding in sibilities for features that will live. Let us have ne of these American features during the coming ar, and let us have them photoplays from the thor to the exhibitor. Both financial and artistic nefits seem certain to result.

With a wealth of clean, wholesome and yet popular subjects at hand, it is pleasant to think, therefore, that the "white slave" picture will die an early death. I have expressed my opinion of these films on two occasions, and since then have received expressions of approval from exhibitors all over the country, which lead me to feel happy in the prospect of no longer hearing that "kind" friend say every other morning over his paper, "Well, I see they've raided another motion picture," etc. I often wagder how many possible picture "fana," members of the "upper strata" who were just being attracted to photoplays, have been turned away by the recent "slave" crase. But the motion picture will live that down, the one backward step will be retrieved, and the picture will continue its growth and gaining of strength in the daily lives of all people.

It is difficult to talk of the possibilities of the coming year without appearing to be ridiculously optimistic on the one hand, or narrowly conservative on the other. We of the motion picture are daily introducing ourselves to new friends, new classes of patrons. Exhibitors are meeting this class with theaters de luxe, and refined performances. How, therefore, attempt to say what a year may bring forth in the attitude of all towards the motion picture. Why there I become "ridiculously optimistic"), the newspapers may even become so impressed with our dignity as to place the word "movies" on the black list. Perhaps cub reporters with weak imaginations may not dare to blame the motion picture theater around the corner for every runaway girl, bad boy, and weak minded criminal. Why, height of impossibilities, they may even awaken to the fact that we do not need censoring any more than the "Best Sex Sellers" of the magazines or the average newspaper or stage drama. You can't tell. Wonders will never cease.

Probably the best wish that we can record is that the coming year prove as good to us as the past. The year 1913 has seen many men go higher, few have fallen below the point at which January saw them. Should the pace of motion picture progress continue its rate we feel sure that there are few among the film men, manufacturers, exhibitors, authors, directors or players that will complain. And truth to tell, we feel that the coming year cannot help but be even more prosperous than the past.

The Film Man.

THE FILM MAN.



CYBIL SCOTT IN "THE DAY OF DAYS." Famous Players' Company Production of Louis Joseph Vance's Novel.



"BHE WROTE A PLAY," ECLAIR. medy Released Jan. 18.



WILLIAM WRIGHT,



CHARLES PATHE.



8. LUBIN. Lubin Co.



CARL LABMMLE,



GRORGE K. SPOOR,



"PROSPERITY" IS THE PROPHECY

A Business Forecast by A. H. Sawyer, Who Sees a Banner Year for the Wise Men and a Weeding Out of the Inefficient



A. H. SAWYER.

A. H.

film game, from exhibiting in the days of the fiftyfoot length to his present high position in the film
world.

There are strings attached to his
prophecy of prosperity, however. Mr.
Sawyer sees a hanner year provided all
concerned, the manufacturers, middlemen, and exhibitors, have the ability to
adapt themselves to a vastly changing
condition of affairs. For some the
need is efficiency, modern business methods applied from studio to office, for
others the requirement is adaptability
to meet "the new photoplaygoer"—a
different person from the "fan" we
have known in the past, though in many
cases only an evolution of the latter.
The day is past, according to Mr. Sawyer, of men made successful by floating with the current. "The call," and
now Mr. Sawyer is speaking, "is for
men with the foresight and imagination
of those who established the business,
men with the business acumen of the
most successful financiers.

"You say there is a feeling of uncertainty among film men," he continues,
"of course there is. But it is not because of anything wrong with the motion picture as a form of amusement, or
any fear that the picture's popularity is
to wane. There is uncertainty because
the men in the business are facing new
problems and the ignorance of just how to cope with
these problems causes the present uneasiness.

"That you may understand me rightly, let me
give you my view of the future. I have watched the

C. L. GASKILL, Helen Gardner Players.

film game for years, from the time that I was an exhibitor myself and one-reel shows the rule. I have watched public taste in pictures through all its changes, I have seen all the changes in business conditions. The big development of the coming year in my estimation will be a closer competition than ever with the legitimate stage. Next September will see forty per cent. of the theaters that were legitimate last September devoted to pictures. I say last September because the present season, young as it is, has already seen a surprising number of legitimate theaters hanging out the photoplay sign. Many of these theaters have in the past turned to pictures during the Summer season, and have failed to make money because they were not ready to take the picture seriously, to realize that the picture exhibitor must be a real showman, which means more than turning your house over to a road company, whose advance man

year round. They must be quality pictures first all, that can play for a week or more, they must "quality" paper, and the press work and all details must be handled as carefully as is the disthat goes on the road. And," here he grows ear "the price must be kept down. This talk of disprices for pictures is to my mind a mistake.

"There you see the future of pictures—in the of houses and under the best conditions. The tand six hundred seat theater is going, though the will always be a certain amount of room for the man."

will always be a certain amount of room for the man."

Mr. Sawyer speaks of efficiency in the pend as a necessity if the prosperity plum be I mention the average producer's grimace we mention efficiency, but he comes back sharply "That is because the average director is no ness man. But the big returns of the film gam tracting real business men, and methods will prevail. High-salar will be no longer idle about the st costume for hours. Ten and two of film will not be made for pictuare to be released in four reel sounds theoretical, and impossi I tell you it must come. The rethe film business are so great a tract the most successful of busin and modern business methods meaning of the film itself, but in methods is the necessity for the would reap the coming year's prand the bringing of that qualibetter word, efficiency, into tworld, is one of the biggest the year holds in store."

"Of course, the next year will perous for those who observe the

year holds in store."

"Of course, the next year will is perous, for those who observe the ing conditions and the new requirement of these who have been wor shoe-strings will lag behind the in pace. This does not mean that of the small film-handler is passed the small man using good business ods there will always be room. I and small must awaken to the fattheir business pays bigger return any in the field of comerce and will fore call for as efficient brains."

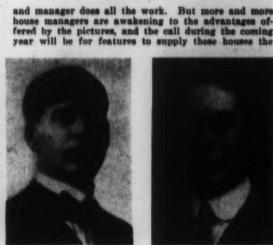
"Prosperity, provided — " is, therefore prophecy.

Emmar Rose



WILLIAM ROCK, J. STUART BLACKTON, AND ALBERT SMITH.
President, Vice-President, and Treasurer, Respectively, of the Vitagraph
Company of America.

MADAME BLACHE.



All-Star.



FRANK L. DYER,



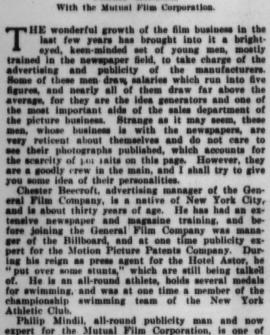
C. HITE,



A. EUKOR,



PHILIP MINDEL, With the Mutual Film Corporation.



for swimming, and was at one time a member of the championship swimming team of the New York Athletic Club.

Philip Mindil, all-round publicity man and now expert for the Mutual Film Corporation, is one of the best known publicity men in the United States. Educated in the newspaper business in Chicago, "Phil" early concluded there was a much wider field in New York. Packing his trusty Thesaurus and typewriter he came here, and after trying various lines opened the Phil Mindil Publicity Bureau, which he operated until the Mutual offered him a salary which no sane man could refuse.

I will let you into a secret. Joe Brandt, who huris the adjectives, or did until recently, for the Universal Film Company, is Joseph Brandt, LL.B., who at one time had his shingle out as attorney-at-law. The practise of law being slow, "Joe" entered the advertising field, and was for a number of years in the agency business. From there he joined the staff of The Dramatic Mirror, and while there his persuasive manner so charmed Carl Laemmle that he kidnapped him, and put him in charge of the publicity of Universal. He has just returned from a trip to Europe, where he has been promulgating some American advertising ideas.

Some years ago a jovial young Goliath started work in the motion picture department of the Morning Telegraph. Under the som de plume of Gordon Trent, he became known all over the United States, and built up the business of his paper to its highest point. Harry Raver was quick to see the possibilities of his genial personality, and persuaded him to enter the film business with the All-Star Picture Corporation, where he is now advertising and publicity manager. Most of you will know from the description that Joseph White ("Joe") Farnham is the man. "Joe" received his training in the magasine field, and to-day has probably the largest circle of acquaintance of any one in the film business.

Samuel Hopkins Hadley, B.A., if a graduate of New York University and a native of New York. He is better known as "Hopp" at the Scre



P. A. PARSONS, Pathe



DON MEANEY.



S. M. SPEDON,

PUBLICITY MEN I HAVE MET

F. J. B. Gives a Chatty Account of the Deadly Enemies of the Anvil Chorus and Their Important Work

tion Picture Company, leaving them to take up publicity work with the Mutual.

When you see the phrase, "See Americans first," it should call to your mind R. R. Nehls, general manager of the American Film Company. Mr. Nehls left the commercial field several years ago to join the staff of the American Company, and has become the right hand man of S. S. Hutchinson, the president. Mr. Nehls is a member of the Chicago Association of Commerce.

Looking at the picture of Don Memory one would

come the right hand man of S. S. Hutchinson, the president. Mr. Nehls is a member of the Chicago Association of Commerce.

Looking at the picture of Don Meaney one would think him a serious-minded person with no sense of humor. Such is not the case, however, for Don is a prince of good fellows and bully good company. Publicity and advertising manager for the Essanay Company, he received his training in the newspaper and magazine field in Chicago, joining the Essanay staff about a year ago. Among his best "stunts" was a folder modeled after a railroad time table, giving the Essanay releases.

Everybody who knows anything about pictures knows "Sam" Spedon, lecturer, artist, and author, who represents the Vitagraph Company. His is one of the most important positions in the film industry, as the Vitagraph Company is one of the two largest advertisers in the business.

Tucked away in the corner of a building on North State Street, Chicago, is Omer F. Doud, advertising and publicity man for George Kleine. Mr. Dond is another graduate from the newspaper field. He entered the motion picture business via the American Film Company, where he was manager of the commercial department. When George Kleine began doing big things he looked around for a big man for a big job, and Doud was his selection, and he has more than made good.

Born when Venus was in the ascendant, John B. Clymer, dilettante, and man about town, arrived in the motion picture field from the staff of one of the New York newspapers as publicity man for the Gaumont Company. Finding the field too narrow he became a free lance, and is now publicity man for the Gaumont Company. Finding the field too narrow he became a free lance, and is now publicity man for the Gaumont Company. Finding the field too narrow he became a free lance, and is now publicity man for the Contest.

others.

The man who has the title of advertising and publicity manager for the Selig Polyscope Company holds in reality a much more important position, for he is more of an executive than publicity man. Charles Nixon is his name, former newspaper man and theatrical manager; he gave up the managership of the

Chicago Grand Opera company to join the Selig

Chicago Grand Opera company to join the Selig forces.

William Barry, "Handsome Bill," as he is known on University Heights, is the man who projects the advertising of the Nicholas Power Company on the white screens of the newspapers. A Westerner, "Bill's" breezy personality has won him a host of friends in the picture business, and his well-built figure and engaging manners have made him a great favorite among the ladies.

Lloyd Robinson, a handsome, genial chap, handles the publicity of the Edison Company, and never before have so many news stories and photographs of that company been sent to the trade journals. Mr. Robinson is located in Orange, N. J., consequently we have not had much chance to become acquainted.

Ever read the "Face on the Floor?" You will probably say No, as you don't recognize it by this title, but you will know it as "The Face on the Barroom Floor," which H. Antoine D'Arcy, the author, and proud of it, says is not correct. Mr. D'Arcy has been with the Lubin Company so long that he has almost become a part of it, and will be glad to tell you all about his book at any time.

Immured in the depths of Jersey City is one, P. Allen Parsons, advertising and publicity manager for Pathe Ferers. Mr. Parsons comes of good old New England stock, his family having settled in Newbury, Mass., in 1035, at which place he was born in 1878. Graduating from Wesleyan in 1890 he became Chicago representative of several London papers. For the past seven years he has been advertising and publicity manager for a large real estate company, leaving sthem to join the staff of Pathe.

Being born in Brooklyn is considerable of a handicap to overcome, but Bert Ennis, of the Eclair Company, has done it. For several years "Bert" was "on the big time" in vaudeville. Figuring there was more money in pictures he joined the publicity staff of the Vitagraph Company; from there he went to the New York Motion Picture Company. When the Eclair Company needed a man in their publicity department he was chosen from a list of over

plicants. Bert is just getting used to introduce "her" as "my wife."

Every one in the theatrical business knows Willard Holcomb, for Willard was for years one of the highest paid publicity men in the business. About a year ago his "nose for news" told him that the picture field was more lucrative, so he joined the staff of the Kinemacolor Company, where he puts "Nature's colors" in the publicity matter.

B. P. Schulberg gained attention with the Sales Company, after which he went to the Universal, and since the formation of the Famous Players Company has been handling their publicity and scenarios. Mr. Schulberg is a scenario writer of note and is turning out fine work for the "Famous" films. He was once the publisher of a trade journal, the Raincost Journal, I think it was called, but ask him and he'll tell you all about it.

sal, I think it was called, but ask him and he'll tell you all about it.

The Middle West furnished Warner's Features with their publicity man, Victor Johnson, a newspaper man of experience. H. Z. Levine started with Solax, when they were sharing the Gaumont studio at Flushing, and is now the right hand man of M. and Madame Blache, the owners of the company. Bert Adler has been with the Thanhouser Company so long he forgets that he ever had another position.

These are the principal men responsible for the news you read about the picture people. Mark them well, for next year when you read The Mirror you may find them missing from the publicity men and among the biggest men in the business. F. J. Berchoft.



JOHN B. CLYMER.



JOSEPH W. FARNHAM. All-Star Co



THOMAS H. WEISMAN.





ED MORRISEY.



MAT WILLARD.



EAGLE BYE.

A QUINTETTE OF MUTUAL PLAYERS UNDER DAVID W. GRIFFITH'S DIRECTION.

DAVID W. GRIFFITH SPEAKS

Among Other Things He Discusses the Director's Lot, the Development of Picture Players and Throws New Light on the Question of the Stage Versus the Drama

THERE is a gray-haired, cigar-chewing city editor in my mind just now whose only guide in the writing of headlines is, "Say something that will tempt them to read the article through." What could better carry out this gospel than the line, "David W. Griffith Speaks?" He who knows not of David W. Griffith should be abashed at his temerity in wardering into the motion nicture section and of David W. Griffith should be abashed at his temerity in wandering into the motion picture section, and he who knows of David W. Griffith needs no other incentive to read. For as the statisticians say, "Were film progress to be measured in miles, the steps of advancement contributed by David W. Griffith placed end on end would gird the earth." That is the way the Statistics Editor would say it, to the motion picture student "David W. Griffith" would be enough. Explanation is superfluous, for to film men this name is what is called in algebra a "known quantity." But enough of lame comparisons, you say, away with the preliminaries; you want to hear David W. Griffith, not a mere manipulator of the typewriter keys.

this name is what is called in algebra a "known quantity." But enough of lame comparisons, you say, away with the preliminaries; you want to hear David W. Griffith, not a mere manipulator of the type-writer keys.

Well and good, by special request we will omit the overture and raise the curtain. With the aid of Frank Woods, The Spectator, I have hunted my elusive quarry down and now have him backed into a swivel chair. To call David W. Griffith a director is but half stating the truth, yet we seek the tangible as a topic for conversation and begin to talk about the direction of pictures. Remembering Mr. Griffith's early stage experience I ask him which he deems the harder work, directing for motion pictures or the spoken drama.

A wry smile lights his dark, sharply cut features, and you can already guess the answer. In fact, the very atmosphere of the Union Square studio is sufficient answer. "Directing for motion pictures, undoubtedly," he replies. "The stage director who knows absolutely nothing of pictures will throw up his hands in dismay when he begins to learn the many difficulties that surround picture work. For one thing, the film director's work is, in a sense, never done. After long rehearsals, and diligent study of the scene, he cannot congratulate himself because it appears to be going finely when the camera's crank turns. There are a multitude of pitfalls before the film will be shown on the screen. Perhaps your film stock was poor, there is danger in the developing of the negative, or making the positive prints. Then when the picture is seen on the screen you find that a stray ray of light has spoiled a much desired effect, or any one of a dozen little details that the stage director is entirely free from."

A big man is David W. Griffith, on a big job, and with a big viewpoint. This is a discovery that you make after only a few minutes conversation with him. You note the infrequency with which he mentions "my company, and my this and my that." It is a broader outlook that David Griffith, has, and

defended when in comparison with the motion pic-

defended when in comparison with the motion picture.

"Suppose, for instance, that you were Milton, or Browning, or any of the poets whose work has lived for generations after them. Say that you had just written Paradise Lost and wished to have it produced on the stage. To whom would you go? In your natural enthusiasm after the completion of a great work, to whom would you go and even expect a production? Can you imagine your reception in the average manager's office with a manuscript of a classic under your arm? Or, supposing the impossible, that you had secured a production, of what manager would you expect a performance that would contain any of the poetry, any of the soul of your work?"

work?"

Giving due allowance for the difficulty with which I imagine that I am Browning or Milton, I confess that the prospect of pedding Paradise Lost along Broadway is not alluring. Mr. Griffith smiles with me as we imagine the poet's plight.

"Ah," he continues, "but the motion picture has taken all of these works, has deemed none of them too 'highbrowed,' and has 'got them across.' Perhaps the production was not always perfect, or wonderfully artistic, but the big iden was still there, still intact, and it reached the hearts of the spectators. The motion picture is doing daily more than the stage of to-day can think of doing. Before the stage attempts to criticise the photoplay let it do

DAVID W. (LARRY) GRIFFITH,

one part of what the motion picture is doing for enjoyment, uplift and education of the people.

"Stage directors and players often criticise picture and its methods of work. And why? cause the picture is too true to life, it is 'theatrical.' The motion picture is an art, a tinct art, and in many ways a greater art, since approaches more closely real life. It is this vispoint that many people reared in the life of spoken drama cannot get. They say that we pict directors do not know the 'rules,' the technique the drama. We know enough of the rules and technique to avoid them, for real life is not restricted in the drama. The motion picture technique is what in singue really means, a faithful picture of life. Un you do the thing as it was done before, as it has be done for years, you violate the 'rules'; to my my you violate the real essence of technique when you violate the real essence of technique when you onto the tas it is done in real life. The motion is ture, properly presented, should be a picture of pilife, entrances and exits should be regulated as a would be in real life, not according to set rules, a emotions should be depicted as they would be in silfe.

"You say that some stage players look down on

life, entrances and exits should be regulated would be in real life, not according to set rue motions should be depicted as they would be life.

"You say that some stage players look down motion picture. I say that I would not he average stage player in a picture of mine. Fiske's work in Tess of the D'Urberville's we derful; Sir Johnston Forbes-Robertson being artist, I imagine should be able to do some goin pictures, but we are speaking now of the player. It would take them years to grasp of the knowledge of the picture art that youn bers of our company already know. Aside fivalue of a few big names I would much rath real picture people in my plays. Where is the that by a mere flash of the eyes, a passing of the over the forehead could convey half the emotion spectator that Blanche Sweet or Mary Pickfor give? Where is the stage player who studies and who duplicates real life as these players screen do?"

"Blanche Sweet. Mary Pickford." These bring to mind another thought, and I ask Mr. for the secret by which he chooses and develops stars. Here we make another discovery. To of the mind-stunning salary, this director we power of a dictator, possesses the modesty of a "There is no secret," he says. "I did not the players with whom my name has been link developed together, we found ourselves in a sand as we discovered the possibilities of that learned together.

"It is this learning, step by step, that a out the 'close-up.' We were striving for real When you saw only the small full-length figures and so on. The close-up was not accepted at on was called many names by men who now make it as a matter of course. 'Why,' said one make now in the film world, 'that man Griffith is the characters come swimming in on the scene.

From talk of the close-up was not accepted at the characters come swimming in on the scene.

From talk of the close-up we come naturally switchback and the score of other innovations credit of this smiling, somewhat boyish, man chair before me. The evolution of the switch told by David Griffith pr

drama.
"You remember," he continues, "in Dickens a
(Continued on page 54.)



BARBARA TENNANT. Belair.



FRANCIS X. BUSHMAN.



MABEL TRUNELLE,



VAN DYKE BROOK,



FLORENCE TURNER. Heading Her Own Company.

ART AND THE MOTION PICTURE

The Director as a Painter and the Players His Colors



BSPITE the fact that pantomime in its origin precedes the art of the drama, it is still less understood than its more material sister art; and like music, poetry or painting, it appeals on its highest plane only to the highly intelligent or delicately sensitive mind.

In respect to pantomime as regards the motion picture, we speak not of the lurid melodramatic type, the highly spectacular, or the slapstick comedy, but of the more elegant class, which breathes only refinement and sincerity—the simple pastoral, the exquisitely tragic, or the deliciously comic.

The same sublimity attaches to the motion picture, far from the madd'ing shades of incompetent directors and inefficient players, as envelopes a great painting or a beautiful symphony. Its color scheme of harmonious or conflicting emotions is quite as impressive as the flow of color from the painter's brush, or the same emotion flung from the pen of the inspired musician; and its high lights or its deep shadows, whether reflected in its backgrounds or in the faces of its characters, pluck fully as mercilessly at the human heartstring as the voice of many tones which grips our very senses, from out the shadows of the great legitimate stage.

And yet it is only a "motion picture." True, the term itself implies very little; it might mean anything from a series of moving post cards to a scenic panorama; but it is certain that the term does not symbolise more than a minute part of the significance of the motion picture in the advanced stage at which we find it to-day. And even the motion picture critic, with the exception of a very few, has not grasped to the full the singularly beautiful proportions which have been acquired by the primitive sign language of our aboriginal forefathers in its contact with the refining and intensifying of the emotions, the logic of civilization, and the development of the soul in its nearer proximity to the great consciousness.

We go to the art galleries and we study the mysterious daubs of color from which likenesses of persons and things, landscapes and atmosphere protrude or peer forth, breathing their message into the great silence to be transmitted only to the soul tuned in harmony. It is a flat surface upon which we look; we might brush a hand across it to dispel the illusion and if perchance it be a Gainsborough, a Rembrandt, a Reynolds or some other of the more fastidious school, scarcely an interruption in its smoothness could be detected. And yet the artist with his colors has so painted the child of his imagination that we would fain have it step from the canvas and become part and parcel of our own little world.

And so upon the motion picture screen do we find reflections—should we say from the masterpiece of the painter, or from Nature itself?—of equal beauty, surpassing vividness, and with more tedious complications for the creator. Influenced more or less by the theories of preceding schools, the painter when he has freed himself from that which gave inspiration to his thought, that which helped him to place is ideal, he has only himself to reckon with, his brush, his paints, his canvas, all are subject to his will, slaves to the image conjured by his brain; for even the most commonplace landscape or form is clothed in romance and beauty according to the conception of the artist.

The wielder of the brush on the motion picture

mance and beauty according to the conception of the artist.

The wielder of the brush on the motion picture stage is the director. But with his brush he dabbles with colors which are animate to the last degree, but often rebellious, stupidly insoluble or opposed to harmony. From these, with the help of appropriate settings, hangings, natural landscapes, and with the various devices for illumination which aid the camera in transmitting to the film scene by scene the story which the scenario writer has given him, he produces a picture, which for its artistic beauty, or truthfulness of portrayal of individual emotion, is subservient still to the colors with which he has been obliged to work.

A common mistake which has been made in the production of the motion picture, one that points more directly at the misunderstanding of the motion picture stage than perhaps anything else, is the belief that the artist of the legitimate stage, or more properly termed, the spoken drama, having charmed vast audiences by requisites of vocal expression, and pleasing tricks of stage business, is therefore qualified to present with fidelity, or the vivid realism

which is required, the message of the motion picture screen; for never was the mirror more truly held up to Nature in the history of pantomime or the drama, than with the ancient art in its new kingdom; and unless the artifice of the stage proper be flung to the winds, unless the artist has learned the art of conveying by facial expression and gesture, as well as by modulations of the voice, the intention of the play, the attempt to reach the audience can only be attended with fair success; immobility of countenance is the brand of failure on the motion picture stage. The face untrained or incapable of bespeaking emotion has no place before the motion picture camera; its mission is elewhere.

Neither will the camera lie. Not infrequently we see a woman past the youthful period, with more than half the experience of life written in the lines or expression of the face, attempting to portray the character of a young girl. The result, more especially with the connoisseur, is a sensation of disappointment; for the softening effect of stage makeup, modified still more by the glare of the footlights, has not yet learned to deceive the lens of the camera, and the valuable experience of life which fits the actress for the maturer roles in which her talents may shine forth with their accustomed brilliancy, mars to a deplorable extent the presentation of the youthful role on the motion picture screen.

And as to the matter of detail and stage technique, it is merely a case of forethought and common sense. There is the arrangement of appropriate and tasteful backgrounds; some of the finest effects have been obtained against neutral backgrounds, illumined in such a manner as to throw face and figure forward into bold or half relief. There is also the choice of costume and fabric; the latter with its design has been found to play an important part in the general effect of the picture. There are many other points too numerous to dwell upon in short space, which can be detected in the constitution of the more artistic style of



GWENDOLYN PATES,



THOMAS BANTECHI,



MARION LEONARD,



DAN MASON.



FLORENCE LAWRENCE.

WHERE AMERICAN FILMS ARE STRANGERS

Latin-America, With Fifty-three Hundred Picture Theaters, Scarcely Knows American Films

NTRODUCTIONS are in order. Mr. American Manufacturer, I want to introduce to you fifty-three hundred exhibitors, the owners of motion picture theaters in Latin-America. Good fellows all (which in business parlance means "cash customers") they have scarcely ever seen you in the past, and are extremely anxious to get better acquainted. But suppose I tell you how I came to be acquainted with them, then you will understand better the value of their friendship.

The scene is set in the office of the Nicholas Power Company. Discovered at the curtain are Arthur J. Lang, export manager, and myself. Having but a short while before, at the editorial desk, waded through a slough of press filmsy I am bubbling over with contributed optimism, and unconsciously quoting, "Each film made by us is seen by steen billions of people in every corner of the globe. Umpty millions—" I check myself, and ask Mr. Lang if he has any cure for contracted pressagentitis.

"Yes, I have," he says, reaching for a pile of letters at one side of his desk. "Read these. This is just this morning's mail."

A considerable portion of the Spanish language was placed in my hands. I made out fairly well, for I am able to read one word out of three in Spanish, which gives me a strangle-hold on the other two. The letters were from what we call "wholesale jobbers," and were a revelation. The queries, aside from business talk about projection machines, ran something like this: "Are there many films made in the United States? we have seen a few down here and like them very much." "Do you sell films?" "Send me a catalogue of your films." "Where can I buy American films. and please send me the names of some film manufacturers in the United States."

That was enough. I started on a hunt for information about this market where American films are strangers. The first question of course was as to the size of the market, for, truth to tell, Latin-America is so little known to us that with true American self-satisfaction we set it down as not being worth knowling.

"T

ing.

"There are approximately fifty-three hundred motion-picture theaters in South America," replied Mr. Lang. "And this excludes Cuba and Porto Rico. In many places they are the sole source of amusement, and all are well patronized. Practically all the films used are of French, German, or Italian make. American films are a rarity, though it is a fact that they are the most popular and the surest money-getters."

"What sort of subjects are in the greatest demand?"

"What sort of subjects are in the greatest demand?"

"It is the distinctive character of American films that makes them popular, they are 'different.' There is an enormous demand for films of sensational subjects such as war dramas, wild West, jungle stories, good detective and other stories with strong emotional interest. A few commercial films showing the advantages of European cities and industries, were shown with great success in the Southland, and it is but natural to feel that films of a similar nature depicting American life, industries, cities, and such subjects, would contribute largely to arouse interest in American products."

Two main questions have been settled: There is a big market here, and there is a demand for American films. But how is the American manufacturer to reach this market? Mr. Lang says that energetic hustling directed by a man who knows the market is



STEPHEN DE CZESZNAK. ARTHUR J. LANG.

certain to produce results. "I say 'by a man who knows the market'," he continues, "because it is necessary that a knowledge of the social characteristics of the Latin-American be considered. A study must be made of the business methods peculiar to each country. The Latin-American will meet, you half-way, but it is necessary for the film manufacturer to go the other half. It is my firm conviction that progressive film manufacturers in this country could, by using such methods as employed by the Nicholas Power Company, in introducing its Cameragraph in the South, build up a profitable branch of their business in a territory where competition is much less keen and business conditions are generally better than at present here.

Another point is quickly settled. The Latin-American wants to buy his films outright and not on a rental basis. We are running this trail to the ground, however, and an interview is arranged with Mr. Steven de Csessnak, a recognised authority on export matters, and publisher of Raport American Industries, the official international organ of the National Association of Manufacturers.

A visit to Mr. de Csessnak's office, at 30 Church Street, is a revelation to those unfamiliar with the export business. This office is truly a clearing-house for all information appertaining to export trade. A corps of expert translators is constantly employed to handle foreign commercial correspondence and the enormous mass of commercial data daily received from all parts of the world is carefully analysed and tabulated for reference. Credit reports, carefully revised trade lists, and up-to-the-minute information on business conditions in Argentina, Siberia, or any other spot on the map, are at disposal of the American manufacturer.

Mr. de Csessnak welcomes an opportunity to speak of the export side of the film question. He has given

spot on the map, are at disposal of the American manufacturer.

Mr. de Csessnak welcomes an opportunity to speak of the export side of the film question. He has given it considerable thought, and is an optimist concerning the possibilities of development.

"There is no doubt," he says, "that American film producers, in their anxiety to excel in the domestic field, have almost entirely lost sight of the most golden opportunities that await them abroad. The United States is pre-eminently the greatest film manufacturing country in the world. Yet, in spite of this fact, American film producers have made practically no effort to gain a foothold in the countries where film production has not as yet been undertaken.

"The motion-picture theater is now an institution in all civilised countries of the world, and the only

film-producing countries are the United States Britain, France, Germany, and Italy. Some production may be attributed to other Europea tries, but those named are the recognised so

Britain, France, Germany, and Italy. Some sproduction may be astributed to other European etries, but those named are the recognised source supply.

"The United States during the fiscal year en June 30, 1913, exported films in the amount of \$2,340, and while this in itself is a fair volume of the ness it does not represent one-quarter of what American film manufacturers should have enjother than the bulk of this business was no doubt the resulting of the bulk of this business was no doubt the resulting of the bulk of this business was no doubt the resulting of the bulk of the solid complished if our manufacturers were inclined to vote some of their business energy to the upbulk of foreign trade.

"Modern co-operative methods have entirely a inated the so-called 'obstacles' in export trade dopment, and it is now almost as easy for the Ascan manufacturer to transact business in Bos Siberia or Peru, as it is to put through a deal city a hundred miles from home. I hope the danot far distant when our film producers will rethis, and will awaken to their opportunities in the port field. Our latch string is always out to the rufacturer in search of export information as it is mission to furnish export trade facilities on a moco-operative basis.

"The trouble, though, in securing the co-operative basis.

"The trouble, though, in securing the co-operative basis.

"The trouble, though, in securing the co-operative basis.

"The trouble, though, in securing the property of foreign manufacturers. But the point is: the tis there awaiting the American film maker, it is impossible to secure, and once secured it will be more difficult to handle than any other foreign to it is there awaiting the American film maker, it is impossible to secure, and once secured it will be more difficult to handle than any other foreign to it is there awaiting the American business; built it up by parsistent plugging and have four well worth the effort."

The introductions are over. Now you have "a which probably means as much here as it does polit

WHAT MAKES A FILM VALUABLE?

A. H. Sawyer, former president of the legislation of the relative value of the different points of "To my mind," he says, "the most valuable cial asset of a film is good 'paper,' and to a cory extent the other advertising. Next contitle of the picture, then the player, and perhauthor, if he be well known, and, lastly, the itself. Of course, this statement is true, only the present conditions of exhibition, and we be true were the picture to stand long runs same theater, in which case the picture itself be the only reliance for continued success. B' paper 'is a rarity and a necessity; good title make or change the possible patron's mind,"



THE MEN AT THE WHEEL-LUBIN PHOTOGRAPHERS.



SCENE FROM "GOOD PALS," PATHE.

Peature, Released Jan. 17, on General Film Programme.



ROMAINE PIELDING IN "THE MAN FROM THE WEST." Lubin Feature, Released Jan. 22, on General Film Programme.

PERSONALITY— BOX-OFFICE MAGNET

The player's personality is becoming more and more a factor of importance in the motion-picture field. Not only that lovable friend who has always been with us—the fan—but even the more casual photoplayers now knows and looks for his (but usually her) favorite on the acreen. The player's personal prominence, secured by his or her ability and individuality is becoming one of the manufacturer's strongest advertising points and even more directly—the exhibitor's. The wise exhibitor knows this and any one of them will tell you that the annuncement of the appearance of a popular player on his screen has an immediate effect on the procession of nickies and dimes across the glass slab before his cashier's

Window.

Romaine Fielding, who is shown on this page in a scene from a Lubin photopiay, is perhaps, one of the best-known examples of "personality" in the picture said. Fielding has dramatic ability of a high order as an author, actor, and director, but added to his mate ability he has an enthusiasm and thoroughness of method that have won for him a personality that can best be described by the trite term—"a live wire." Edwin August and Kathlyn Williams, also shown on this page, have "personality." Broncho Billy "Anderson, Flora Finch and John Bunny, Mary Fuller, Crane Wilbur, and threescore others, may be cited as examples of players with personality—individuality that has value, that is a mag-

net in the box-omce.
Players of this type are strongly advertised by their companies, and it is only the exhibitor lacking progressiveness who does



"THE SHADOW OF GUILT," KALEM.
Feature, Released Jan. 22, on General Film Programme.

VARIETY—SPICE OF PROGRAMMES

Variety of programmes—that essential for the engraving of "satisfaction" on the minds of the spectators who have parted with their nickels and dimes—is ably illustrated by the scenes from coming photoplays shown on this page. Variety of stories is, of course, an essential, but there is a constant search in the studios for more basic variety—a different subject and totally different people and background. Were it not for the length, for most of these films are features—and the lack of comedy subjects—a strong programme could be arranged from the films shown here. The General Film Company contributes a quartette of stirring photoplays. There is The Adventures of Kathlyn, one of the Selig series. Harold Magrath is contributing in this series a number of stories in his best fantastic adventure style. The stories gain added strength from the fact that they are appearing simultaneously in prominent newspapers all over the country, Kalein's The Shadow of Guilt is a type of the modern drama, a picture of present-day life with a wonderfully thrilling "fire" cilmax. Romaine Fielding is seen in a trong Lubin picture taken in New Mexico and contrasting the ideals of the East and the West. An unusual topical picture in that it combines an element of the dramatic is the Mutual Girl serfes, which will runfor fifty-two weeks. Norma Philips, who will play the lead in this picture, is seen wearing one of Our Mutual Girl's Paris gowns. Pathe's Good Pals is a strong story of paternal love. In the Lion's Pit, Edwin 'ugust's Universal photoplay reaches the other limit of variety, being an unusual Roman drama.



"IN THE LION'S PIT."
Edwin August in Universal Feature.



NORMA PHILIPS.
The Heroine of "Our Mutual Girl."



"THE ADVENTURES OF KATHLYN."
Selig Frature on General Film Programme.

WRINKLES ON PHOTOPLAY WRITING

A Straight-from-the-Shoulder Talk, Full of Hints on the Formation and Expression of Photoplay Plots

NOVICES at the writing of motion picture scenarios are almost invariably surprised to find that a great deal of thought and energy may be expended upon the work, that not a little art is required to turn out something that is even adequate for first-class production. To be sure extended effort has not always been profitable, but those who have made it a habit to turn out scenarios worth just a little more than they were paid for them, have found that in the long run, their care has been to their advantage.

General themes are not particularly difficult to find provided one is prepared to think a bit. Of course, that is where an obstacle presents itself to success in any line of endeavor. So few people are prepared to work for the things they receive, or rather, desire. A case that is frequently found is that of the man of much capacity, who greatly prefers to exercise his wit in finding a way to live at a minimum cost in labor, to calling such exercise work, and obtaining from it a direct, material return. So while the finding of photoplay themes is ready enough to the initiated, it still calls for definite effort. And a discriminating judgment is the result of a careful training. Gustave Flaubert put Guy de Maupassant through just such a curriculum when he used to send him out for a walk, and then, when he returned, showed him the rich literary material to be derived suggestively from the things he had seen casually.

Your well-developed dramatist of the cinema can

he returned, showed him the rich literary material to be derived suggestively from the things he had seen casually.

Your well-developed dramatist of the cinema can write a photoplay around his glue-pot, or around his typewriter, for that matter. He sees a discarded umbrella in the gutter, turned inside out. A man's umbrella. What was the man doing out in the storm? Going for the doctor? What for? A burglar trying to break into his safe, injured himself and now lies unconscious at his home. Photoplay. Now a lady drops a handkerchief on the street. Where? Near a United States Court. Why was she going to the court? To be a co-respondent in her friend's divorce suit. Photoplay. A cigar is lit with a match. Where did the match come from? Made by a widow who is trying to eke out an existence following the death of her husband who was killed while operating machinery for a heartless factory owner. How may she compel the factory owner to help support her? Photoplay. And so on, and so on. In that way material is developed with the theme, and it is only a short time when the author has a well-developed idea that will make up well for screen use.

But if it is easy to compose scenes and situations.

a well-developed idea that will base up screen use.

But if it is easy to compose scenes and situations, it is difficult to arrange them so that they tell one distinct story, no more and no less. In fact, the principle of unity is perhaps the most debated and debatable of any in the technique of the drama. Incidentally let it be said that the technique of the photoplay is the technique of the drama modified to the same degree that motion pictures are limited in their means of expression. Just why and wherein they are limited will be considered directly. In the meantime return for a moment to unity. Unity is, as Mr. Caudle said in "Nicholas Nickleby" after he had coughed and considered, "a sort of universal oneness." It is a structural completeness that in-



CALDER JOHNSTONE, enario Editor the Universal Company.



FRANK E. WOODS, "THE SPECTATOR." cenario Editor the Mutual Company.

sures the teiling of just one story. That is determined by arranging matters so that there is a single, main issue to the story. Some one thing is accomplished by what takes place. An issue implies two contending sides, so the story itself is made of two opposed aspects of a given question. If there is anything that is not clear in that, reason from another angle. The object of the photoplay as in any other entertainment, is to interest. In order to create interest, curiosity must be aroused in some manner, shape or form. If it is to be aroused with regard to action, which is of the very essence of drama, the curiosity will be doubt as to what will be accomplished by that action. And as the alternative implies two acceptable conclusions, we are returned to the idea of a story as made of two sides of a question, both contending for supremacy. The establishment of a story, therefore, as a question completed by a definite outcome, is the accomplishment of structural unity.

ment of a story, therefore, as a question completed by a definite ontcome, is the accomplishment of structural unity.

Developing a plot from this is merely an amplification of the material already at hand, but always taking care that everything contributes to the main idea. Complication is required to afford situations, each of which is a play in miniature, having a question of its own, while the interest in the outcome is more immediate than that involved in the bread particulars of the photopiay as a whole.

The thing ever to be borne in mind by the writer of scenarios as well as by the regular playwright, is that the chief thing in drama is the objective quality. Things are happening some and here. The audience pays to see a play, not to hear it told about in subtitles. That is how the most effective sequence of scenes is accomplished. All is so arranged that nothing happens in the past tense. It is before the eyes of the audience.

That also implies another very important thing, and that is preparation, which means the "planting" of some object or fact early in the action, that it may be used later without explaining where it came from. But to prevent its being too obvious, it must pay for its presence by some immediate use when first introduced. Adequate preparation reduces the necessity of the "flashback" to a minimum. The "flashback" is merely a reminder, or emphasis of preparation that has already been made, so that it will not be forgotten when the time comes to use it. If the plot is so constructed that the preparation is very close to the purpose of its being, the "flashback" will be unnecessary. This does not mean, however, that the "flashback" is bad art. On the contrary, there are times when it is a highly useful and artistic device. As is the case with the loquacious maid with the feather duster who used to open so many of the old comedies, it may be made entirely legitimate upon occasion.

The great limitation of the motion picture is its

occasion.

The great limitation of the motion picture is its speechlessness. A tremendous compensation is its facility for the changing scene. Explanations necessarily made in dialogue on the regular stage, may here be acted out in scenes changed in the twinkling of an eye. But the drawback is felt when it comes to those matters that occurred before the story opened, the exposition. How the story is to open in media res, or

in the midst of events, and the same time succeed conveying all those things transpiring before, is baffling problem. The letter is a familiar device a ployed to surmount this difficulty. It is object but in a considerable sense, no more so than a stitle is. At best it is a subterfuge. The vision method is a variation that shows an attempt to it in a new way, but even that is not satisfacted it cannot well be acted out, for that is mislead and obscures the point of the real story. But to appearances some extraneous device will always he to be employed to incorporate this expository mat in the story proper. The art of it will lie in the story proper. The art of it will lie in ability to accomplish it with judgment and good tas Exceedingly important is the keynote of a phe play. If the matter at issue is not definitely and clear within the first minute or so of opening, audience will go off on the issue there treated, a have difficulty in returning to the main thread of story—if they get back at all. A diffuse opening is spelled failure to many literary and drams offerings.

spelled failure to many literary and dram offerings.

Above all, let no one imagine that there is high road to success in the writing of scenarios more than there is a high road to success in other profession. There was a time when the bress was newer than it is to-day, when incompete commanded a higher price, but that time is generated that the second of the motion picture business there is considered money to be had by the man with the proper persentive, but he must work for that line of vision the whole heart and soul before he can stoop and find it with a string attached. It is no for drones. There is no gold to be kicked up idly the stubble.

It is a process of reason, not a knack. The process of reason, not a knack.

the stubble.

It is a process of reason, not a knack. To who is not accustomed to revolve the cogs in his will not get anywhere. He must think. In a place, examine the market. Sending out scenar random is good revenue to Uncle Sam, but not writer. It is obviously absurd to dispatch a script dealing with city life to a company than nothing but Western cowboy films, or to send dramas to a concern that specialises in comediant is not a question of form. There magic in the mere arrangement of dramatic perfor example. So while it is well to have a manifest is neatly typed and according to the usual sit is much more important to have an idea we pressed.

it is m

pressed.

Probably the best way to take defini among photoplay writers is to get into the and grind off the rough edges. Of course it be taken too literally. A man might have to lifetimes of experience and still not get any of it. Also, if it is just the school of hard he goes to, he is going to have a long and of it before gaining his equilibrium. It economy in time and effort to heed some advice that authoritative writers have so 'The writing of photoplays is a reput sion. It will attain the dignity of an country when competent and serious a voted to meeting its difficulties in the best EDWIN.



LAWRENCE MCCLOSKEY. enario Editor the Lubin Company.



ied. Selie Co. Adrienne Kroell.



"BRONCHO" BILLY ANDERSON,



NORMA TALMADGE,





MARY PICKFORD. ous Players

EXHIBITING THE PICTURE

Two Highly Successful Exhibitors Give Their Views of What the Patrons Want

Two Highly Success

166 N EVER raise your price," spoke Dan L.
Weaver of Spokane and lately of New
York, treasurer of the Northwestern
Theatrical Association, a circuit of 123 theatrical
houses, twenty of which are motion picture houses.
This was not a platonic interview. He emphasised
it with his hand—closed—"Never raise your price.
Sometimes lower it, and keep it lowered, but just as
soon as you raise it you will lose a lot of your
patronage. A family is used to coming to my house,
may twice a week. Then, on Saturday and Sunday I
decide to raise the price, or maybe it is for a special
feature. The chances are that that family will go to
another house, and won't come back for montha.
Their confidence has been abused. What would you
think if the dry goods stores raised their prices for
the Christmas holidays? Would you rely on that
store, or on anything else you bought at that place?
The place you buy is where you know there is but one
price, and that it does not fluctuate.

"And that is the reason why it will not do to
raise your price for the big features or you will ruin
your patronage. The big features should be given at
the larger theaters. Perhaps put in when the legitimate theaters are dark. If you run the long features
all the time, out of the fifty-two subjects a year, one
person will select ten to see. That same person will
go to the shorter plays twice, or oftener a week."
And in this sentence Mr. Weaver has answered the
question of profit in the long and short plays. "For,"
he says, "with the short features and the one-reel
subjects, you can come in at any time, and enjoy the
show, and people are coming and going all the time,
But with the long features, you can give but two performances a day, and if any one happens to come in
a few minutes late, the whole subject will be incomprehensible to him, and his evening will be wasted,
not to mention the money that it cost him.

"The moving picture business is different from the
theatrical profession," Mr. Weaver relaxes a little
here, "because in th

they like.

"I believe in presenting the films supplemented by a fuli orchestra." It is believed by some that a piano alone can more quickly interpret the quickly shifting motives on the screen. "I find that the orchestra gives better results than the piano alone." We did not dispute the point. Mr. Weaver knows and has for years, and all his houses are successful.

"Remember," he says, as the all too brief interview mes to an end, "never raise your price, or you

"Remember," he says, as the all too brief interview comes to an end, "never raise your price, or you will lose your customers."

Samuel R. Rothapfel, exhibitor, at times interested in producing, planner of two of the biggest theaters in the United States and numerous small ones, gives a vivid demonstration of what he believes the public wants, to any one who witnesses a performance at the Regent Theater in New York. Mr. Rothapfel is a comparatively young man, a man who has grown from the smallest alley theaters to the largest and most ornate of picture houses in the country. "The first-run pictures are the bane of a picture man's existence," says Mr. Rothapfel, and you understand by this that he is trying to give a finished performance when the picture is presented you, and that the first-run pictures leave no time for rehearsal. Every picture that is presented at the theaters over which Mr. Rothapfel has charge, has the music carefully reheared with the entire orchestra before presentation. No haphasardness about this. Every picture that is shown has the score selected for it by him, and it is left to the leader of the orchestra to theme the selection to meet the exact mood of the picture. Bither an orchestra of sixteen pieces or an organ played by an expert organist accompanies the pictures. In between each picture, there is a selection by the orchestra, or a song—a high class song by an artist with a high class voice. This is not only pleasing to the ear of the music lover, but helps, unknowingly, to rest the eye from the continual strain, for the occasional film-goor, of the flickering screen. This, then, is another piece of thoughtfulness that Mr. Rothapfel has devised for his patrons.

"What the people want is novelty," he continues, "and I try to give them a mixed and novel programme, but always keep the programme clean. I see every picture that is presented at my theater before it is produced, and if the current releases do not suit me I prefer to repeat with some previous success." Among the other thin

mistake. While these settings will ennance a medicare, they won't conceal a poor product from the critical eye.

These are the means by which he has popularised the moving picture drama among the better educated people of the neighborhood in which he happens to be situated. But this applies also to the other houses in poorer localities, in proportion. Mr. Rothapfel is but the far-sighted pioneer in finished moving picture exhibiting, systematically managed. He points the way to better results and a better understanding with the people that see the pictures.

Mr. Rothapfel will soon take charge of the Strand Theater, Broadway, at what is said to be the highest

salary ever paid to the manager of a theater of any kind. The new playhouse seats 3,200 on two floors, and the managing of a theater of this size devoted to photoplays will test his genius to a severe point. Different audiences must be catered to here on Broadway, and sure-fire methods must be used to keep a house of the Strand's size on a paying basis. Mr. Rothapfel's methods will be watched with interest; his success is hoped for by all who know the man or who have watched his interesting career.

HOBACE FULD

DAVID W. GRIFFITH SPEAKS

DAVID W. GRIFFITH SPEAKS

(Continued from page 49.)

other writers of his period the plan of saying, 'While all these dire happenings were occurring to our heroine, far away another scene fraught with interest was being enacted? You remember how a chapter would end leaving you at the highest pitch of expectancy, while the author told of happenings somewhere else, but bearing on the main issue? This was the reason for the switchback, to draw the threads of the narrative together, to accelerate the action, to heighten the action. But the switchback can be abused, and is being abused. In many pictures I think the director used the switchback merely because he knew of nothing else to do at that particular moment, he used the switchback to hinder the action, to hold up the story, but that is all wrong. The switchback should be used to accelerate the action, to further the story, to help the spectator to a better understanding, and not to hold him back from the story. The switchback I use with fear. Each scene, even when only a snatch of a few feet of film, is carefully rehearsed time after time, and down to the finest details. The switchback must be as perfect as any portion of the story, and above all, it must give a very good, sound, reason for its existence before I will attempt to use it."

All this talk you say and we have not found out anything about David W. Griffith, the man, the individual. We have not discovered his age, how he came to enter pictures—oh! we've missed any one of a dosen stock interviewing details. But no, you have found the real David Griffith, the present-day Griffith. You've found, as I found, that David W. Griffith was as big in thought and word, as you expected. There is one thing you can't discover, and that is the David Griffith of the future. Still in his prime, there is a strong note in his words, an optimistic tone that makes you hesitate to prophesy, to place any limitations on the future of this man.

"The future?" he replies to your question. "The future of the picture is a topi

coming year."

Will we? The words of David W. Griffith have unusual weight; I think we will. Let's watch 1914 ROBERT E. WELSH.

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NEW PHOTOPLAY THEATERS

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MANTELL REFUSES INCE fad Offered \$10,000 for the Famous Actor to Play "Richelieu" Before Camera

pear anywhere but or retired from actual and life.

Mr. Mantell does not refuse for the ream that he does not believe in the great lucational worth of the moving pictures, at because he believes that so long as he sail appear before the public in person, he sould not appear on a screen.

Mr. Ince, who made him the offer, already as the signature of William Faversham to contract calling for this actor's appearace in Julius Caesar before Aug. 1, 1914, production that will excel in every parcular in point of massiveness and magnisde, the presentation Mr. Faversham made if this season, while he also holds conracts with several other famous players the will appear in feature films here this immer.

SHUBERT FILMS Reported That Theatrical Men Are Plan Feature Service

Feature Service

by way of Cincinnati comes the report

t the Shuberts are planning for a Sumfeature film campaign that will give
the theaters backed by them with legitite attractions in season a picture enterment over the hot weather when the
yhouses have in the past been dark.

no organisation, it is said, has been put
shape by which over 400 theaters will
regularly supplied with feature attracis after May 1. Plans are also being

it is said, to film many of the past
bert successes in time for the new
vice.

SCOTT PICTURE IN BOSTON

ROSTON (Special).—Bostonians will have air first opportunity of seeing the Capital Scott South Pole Espedition in motion tures on Jan. 26, when the Gaumont mpany opens an engagement at the Treat Temple. The Undying Story of Capital Scott and Animal Life in the Antarctic Re a programme of 6,700 feet of film ich represent the choicest subjects seted from the 25,000 feet of film made by expedition.

expedition.

Yed Holmes, late of the Paul J. Rainey at pictures, is publicity manager of the iton campaign: Harry E. Allen, formerly the Henry B. Harris forces, is in charge the managerial end, with Harry E. mphreys as lecturer, and Frank McGinin charge of the projection.

SELIG COMEDY SERIES

f. E. Wing, now one of the leading memof the Selig scenario staff, has written a
of comedy subjects that will be shortly
used by the Selig Company. The series
nitited The Red Head and the films
i made at the Selig California studio.
emon child with red hair is the center
nterest.

A new theatar for Broadway, New York, is among the important announcements of the past week. Madison Grant, who owns the property at 1599 and 1601 Broadway, with an L to 215 and 217 Forty-eighth Street is having plans prepared for a theater to show feature photoplays. The property has a frontage of thirty feet on Broadway and thirty-nine feet on Forty-eighth Street. In addition to the entrance on Broadway provision has also been made for a store ten feet wide and on the second floor the entire width, thirty feet, will be given to another the store.

reature photopiays. The property has a frontage of thirty feet on Broadway and dition to the entrance on Broadway provision with and on the esternace on Broadway provision with and on the esternace on Broadway provision with and on the escond door the entire width, thirty feet, will be given to another store.

The Beacon Photopiay Company has been granted a lease for a term of years on a motion picture theater under construction at the southeast corner of Greene Avenue and Cumberland Street. Brooklyn, N. Y. The theater will be a two-story structure.

A new photopiay theater has just been completed for Washington, D. C., with a seating capacity of 500. The structure is owned by the Crandall Amusement Company, and was built from the plans of two vertification systems and automatic ticket selling machines are smong the features.

Many ideas for the comfort of patrons were incorporated in the building, which is located at 9th and E Streets.

Len S. Brown has bought the Globe Motion picture house, Caigary, Aita., from Bob Albright. Mr. Brown has bought the Service.

Meyer Cohen, manager of the Allen Canadian Enterprises, reports business good at all their houses. The Famous Players' limits which they use are attracting large patrons. The Isis Motion Picture Theater, Caigary, which was opened a little over a month ago, has not had the success which was anticipated and is for sale. It is a presty little theater and its location appeared to be a good one.

The new Carrol Theater, Waterbury, Conn., which will be opened this week, as not had the success which was anticipated and is for sale. It is a presty little then the same of the content of the pass four years has owned and mandian Enterprises, reports business good at all their houses. The Famous Players' limits and the success which was anticipated and is for sale. It is a presty little them the same of the manager of the pass four years has owned and mandian Enterprises, reports business good and the content of the pass of the pass of the pass of the pass of the p

PREPARE STELLAR FEATURE HERALD SQUARE MAY GO

Frank Carroll, general manager, and William Robert (Bob) Daly, general director of the Stellar Feature Company, left for Jacksonville, Sunday, to prepare for the company's first production, Forgiven, or The Jack of Diamonds.

The scenario of Forgiven was adapted by Bennet Musson from the successful play of the same name and the scenes will be enacted in the locations in which the story was laid. Director Daly, who was formerly with Universal, will be joined in a few days by the following strong east: Edwin Forsberg, Frederick Burton of General John Regan, Hector Dion. Lee Beggs, Danlel Berton, Caroline French, Frital Brunette, and Ricca Allen. Film dramatizations of other well-known plays are in preparation for the Stellar Company.

PREPARE STELLAR FEATURE
Frank Carroll and Director Daly Off for Jacksonville to Start Work on "Forgiven"
Frank Carroll, general manager, and William Robert (Bob) Daly, general director of Jacksonville, Sunday, to prepare for the Stellar Feature Company, left for Jacksonville, Sunday, to prepare for the company's first production, Forgiven, or The scenario of Forgiven was adapted by Bennet Musson from the successful play of the same name and the scenes will be ensured in the locations in which the story was laid. Director Daly, who was formerly with Universal, will be joined in a few days by the following strong east: Edwin Fors.

MARSTON TO VITAGRAPH

Theodore Marston, formerly connected with the Kinemacolor Company of America, recently joined the forces of the Vitagraph Company as director.



THE BIG SCENE FROM "THE GOVERNOR'S VETO." Eclair Feature in Two Reels.

HUB UNION ELECTS

Much Activity Shown by Reports of Boston Operators' Organization

Buston (Special).—Nathaniel Max was elected vice-president and Charles Heath the recording secretary of Moving Picture Operators' Union at the last meeting. The main contests were for those offices. President Dwight C. Hutchings, Business Agent William Franke, Treasurer Thaddeus C. Barrows, and Financial Secretary Harry Danto were all re-elected.

It was decided that Secretary Harry Danto would take charge of part of the business agent's work. Fred J. Kneeland addressed the meeting on license and regulation laws, etc. A special legislative committee was provided for to look out for the operatore' interests at the State House. Agent Franke, Treasurer Barrows, and John F. Williams were elected as that committee. Plans were completed for the absolute unionisation of all houses within a reasonable distance of Boston. The committee, which, with officers of the Boston C. L. U., has been conferring with the School Committee on conditions for school work, reported; also a committee on the application of the proposed Chamber of Commerce Fire Prevention and Protection bill to the operating work. The union will not oppose that bill.

Other officers elected were Edward Magann, trustee; Alvin MacKensie, sergeantate-ministers of the Boston C. L. U., Treasurer Barrows, Agent Franke, Executive Board; and President Hutchings, Vice-President Max, Secretaries Danto and Heath, Treasurer Barrows, Agent Franke, Executive Board; and President Hutchings, Vice-President Max, Secretaries Danto and Heath, Treasurer Barrows, Agent Franke, and William Benoit, Frank Hookailo, and Edward McCabe, delegates to the Boston C. L. U.

"BROADWAY FEATURES"

Be Seen at Vitagraph Theater

Features of five or more parts, many of which are already completed, are to be the rule at the new Vitagraph Theater when that Broadway photoplay house is opened. The Broadway photoplay house is opened. The Broadway photoplay house is opened. The Broadway Brand from Hail Caine's novel, and Mr. Barnes of New York will be the first of the productions to bear the "Broadway Star" brand. Both of these plays have already proven their worth as dramatic offerings, and with the added facility of interpretation granted by the motion picture are certain to send the Vitagraph Theater of to a good start.

Among the other productions which will receive the stamp of Broadway approval first are A Million Doliar Bid, adapted from George Cameron's play, Agnes, and Love, Luck and Gasoline, a three-reel comedy. The first mentioned production is said to offer many innovations in photography and surprising effects.

Announcement will be made soon of more Broadway Star features, some of which are already completed and others in course of production.

ORGANIZE NEW COMPANY Prominent Vaudeville Magnates Enter the Film Producing Ranks

Film Producing Ranks

Irving C. Ackerman, president of the Western Vaudeville Association, and Charles C. Cole, until recently general manager of Pantages Circuit, have entered the motion picture business as partners of Aubrey M. Kennedy, of Kennedy Features, Inc. The name of the new brand under which the productions of this new company will be released has not yet been designated. Several productions of stories by well known authors are already under way in Los Angeles and will be announced for release in the near future.

Mr. Kennedy desires that the new company should not be confused with Kennedy Features as both companies are entirely separate producing organisations. Mr. Kennedy is vice-president and general manager of both concerns. Mr. Ackerman will be president of the new company and Mr. Cole secretary and treasurer. Mr. Ackerman is a director in the Orpheum Circuit. He is likewise president of the Orpheum Circuit. He is likewise president of the Hippodrome Company of Los Angeles, San Francisco, Portland, and Seattle.

PRAISE DUE JOHN M. STURGEON

A slip of the pen in a recent Minnon review of the Edison feature The Last Scene of All credited a very fine piece of acting on the part of John M. Sturgeon to John Arden when the latter was in reality the name of the character played. This correction is made in justice to Mr. Sturgeon, whose work in the picture called forth great praise from the reviewer.

"SHADOWS OF MOULIN ROUGE"

The Solax Company, has produced a four-part thriller that is unusual in "Shadows of the Moulin Rouge" to be released shortly. The story depicts the life of the Paris underworld and has been staged with amasing realism by Madame Alice Blache. Joseph Levering heads an all-star cast which includes Fraunic Fraunhols, Claire Whitney, John Scott, George Paxton, and Mrs. Baker.

he

NEVER have the wonderful talents of Miss Leonard had such a wide and fruitful field—tender in love—stirred to the heights of passion—touched with the graces of matrimonial felicity—broken with the despair of wounded pride—outraged womanhood crying for revenge—playing on the feelings of the people—leading them to their vivid and thrilling triumph—softened at the moment of success—gentle in her pardon, that is

IN THE THREE-PART PRODUCTION

The Awakening of Donna Isol

A play vibrant with love, life and emotion, lashing to blood pitch in its dramatic action, startling in light effects, daring in novelties—above all. a plot that holds through every scene.

Written and produced by Stanner E. V. Taylor at Miss Leonard's own Studio, 433 Classon Ave., Brooklyn

FULL LINE ADVERTISING UNEXCELLED AT YOUR SERVICE

WRITE, WIRE OR WIRELESS

CHARLES V. BARKER

F. E. Sniffen, Gen. Mgr.

472 Fulton St., Brooklyn



Watch! Coming Soon! Wait!

145 W. 45th Street, NEW COSMOS FILM CO.,

GOSSIP OF THE STUDIOS

DIRECTOR BUSTON KING has taken the old Lubin studios at Glendale and will put on a series of feature society two-reel photoplays which will be released by the Mutual. He started on January the fourth and has already engaged Robert Adair, as lead. Ed. Brady, an excellent all-round actor, Leo Pierson, juvenile, Jackie Kirtley, lead, Eugenie Ford, and Lillian Hamilton, ingenue. Oswald, late of Kalem will be his camera man. The name of the first photoplay has not yet been made known.

CECIL DE MILLE AND DUSTIN FARNUM

CECIL DE MILLE AND DUSTIN FARNUM made Mona Darkfeather a splendid offer to play the Indian girl Naturich in The Squaw Man, but her contract with the Kalem Company did not allow of her acceptance.

CARLYLE BLACKWELL has had his bands full, as his right hand man and business manager, C. Rhys Pryce, has been a very sick man, and Mr. Blackwell has not only had the direction and his leads to think of, but the office details as well. He says he would make a bad cierk and Colonel Pryce will have his work cut out unravelling things when he gets back.

Buss Museumy is back in Los Apreles.

BESS MEREDITH is back in Los Angeles from the ley East and is now supporting Constance Crawley and Arthur Maude at the Kennedy studios at Hollywood. They are producing Rider Haggard's Jess, and Miss Meredith has given a beautiful presentation of the Bess to Miss Crawley's Jess. Arthur Maude is a villainous Mueller whilst Felix Modjeska has the part of John.

Hobart Bosworth and company are at Catalina Island taking scenes in the Valley of the Moon. Jack Conway as Billy, Myrtle Stedman as Saxon and Joseph Ray as the Teamster have the leads and Charles Hayden is Mr. Bosworth's assistant. Hetty Gray Baker wrote the scenario and did a

splendid piece of work which was much appreciated by Jack London himself.

The Press Club of Los Angeles held a big ball on New Year's night which everyone attended and everything "doable was dooed." 'The Photoplayer's Club attended in a body with their wives, siters and sweethearts, and Fred Mace made a little speech in which he invited everyone to attend the big Photoplayer's ball on Saint Valentine's night. It was a big night.

Gentrude Coghlan, the well-known actress, this week resumes her association with the house of Selig as a leading lady, appearing in the assumed drama, written by her father, the late Charles Coghlan, entitled, Her Ladyship. In addition to Miss Coghlan, the cast enlists eighteen people, and the play will be produced under the direction of Oscar Eagle. Liberal expenditure has been made in costuming this play and in the scenic investment.

Colin Reid, who engages the talent at the Chicago studios, last Thursday received word that his brother had died in Australia.

MASTER PAUL KELLY is back with the Vitagraph Company to do his old parts after a short absence with Belasco's Good Little Devil company on tour.

LETTERS and QUESTIONS

Brooklyn Reader.—The Biograph tworeel production, By Man's Law, was writter by W. E. Wing, who is now in Los
Angeles with the Selig company.
J. T. C.. Reading.—Edna Payne is now
with the Eclair Western company at Tucson, Arisona. Miss Payne informs me that
during the season of 1906 she was playing
children's parts at the Payton Lee Avenue
Theater, and the Gotham Theater, Brooklyn, N. Y. She says that the Edna Payne
mentioned in Mr. Taibot's recent Misson
article must have been some other girl.

C. CLIFTON WALLACE

Scenario Writer
SELIG POLYSCOPE CO., LOS ANGELES, CAL.

PROTEST "TRAFFIC" PICTURE

All-Star Feature Company Calls on Officials to Place Ban on White Slave Picture

By a clever strategic move the All-Star Feature Corporation has jumped into the limelight of the white slave agitation. Sunday's New York newspapers carried half page advertisements addressed to Mr. Carl Laemmle, of the Universal Company, and also calling upon Governor Giyan, Mayor Mitchel, and "David Belasco, who houses such a picture" to take action against the Traffic in Bouls.

The advertisement arraigns in no uncertain terms the white slave pictures and their makers and them points out the fact that they make imminent the imposing of local censorship on the motion pictures.

"Not that Traffic in Bouls," continues the open letter, "Is more than exaggered melodrama, but your company's unwhole some method of advertising the same will do the industry much harm. First your company announces that Mr. Rockefeller's report was used as a basis for your story. That gentleman promptly comes out in the public press in denial. Then Mr. Whitman's name is used in its connection and, as a final piece of impertinence, Mr. Vincent Astor's attention is assaulted in order to draw notice to the exhibition. In the name of the twenty-dwe million Americans who depend on the motion picture for their daily relaxation, we protest against your company's appeal, however ignorantly made, to those bestial instincts which are the rebellious and destructive elements in our social life."

The action of the All-Star Company has aroused much comment among film men. It is generally admitted that the All-Star their

SEEKING ATMOSPHERE

EDISON COMPANY HOSTS sonville Players See New Year Out with Kalem, Pathe and Lubin Companies

ksonville Players See New Year Out with Kalem, Pathe and Lubin Companies

Acksonvills (Special).—Four companion of motion picture players and many lofriends were present at the Edison stubere to see the old year out. Dancing anjoyed to the music of a five-piece orstra, and the Edison forces outdid themwas in the providing of refreshments. A hall was beautifully decorated. Among the picture players present were: Edison: W. Chaifin, H. Gripp, Yale Bengille, R. Chaiff, R. Chard, Tucker, Arthur Housman, H. edeson, E. E. Taylor, H. G. Abbe, C. H. Indexter, J. P. Grennery, H. H. Palmer, Bchults, J. W. De Long, F. Guenther, ank Holliday, W. S. Forsyth, Bigelow oper, Richard Ridgely, Herbert Prior, S. Harrison, C. Jay Williams, Carlton King, Wadsworth, Earl Marts, Alice Owen, mie Conway, Alice Washburn, Mabel innelle, Aubrey Coughlin, Ids Williams, ie McLeod, and Anne Leonard. Lalem: Leo Berger, Neille Lindroth, a. Courtot, Marguerite Courtot, Juliette srtot, Mrs. Shaw, Ruth Bnow, John Mchile, Mrs. Caldwell, Miss Linton, Rob-Vignola, Harry Millarde, Thomas Moore, any Halism, Robert Walker, John Mack-Mr. and Mrs. Wilson, Egbert Nearpass, Hollister, Alice Hollister, Mr. and Mrs. Pior, E. A. Jellyman, Leo Hussy, and S. M. E. Cornell:

Labin: A. D. Hotaling, Frank Griffin, Ty Hevener, Raymond McKee, Billy ha, Walter Hiers, Billy Bower, Bill Hopa, James Levering, George Sherwood, Ty Hotaling, Harry Partridge, Mae tely, Julia Calhoun, Peggy Anderton, ances Ne Moyer, and Marguerite Ne Moy-Pathe; Lillian Wiggina, Lillian Herbert, A. B. Busby, Mr. and Mrs.

the: Lillian Wiggins, Lillian Horbort, Beymour, A. H. Busby, Mr. and Mrs. Physice, Mr. and Mrs. Percy Marss, William Coolee.

NEWS SERVICE FOR PATHE Coal Put Through by Which Weekly Will Get Regular Newspaper Service

Regular Newspaper Service

Regular Newspaper Service

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ely than ever the attributes of a regular
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ely then ever the attributes of a regular
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lar Pathe feature. With the large force
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PATHE DANCING PICTURE

cathe Weekly camera man by special ement has secured views of G. Hep-wilson and his niece Doris Durling, dancing lessons to well known so-persons in the Hotel Imperial. New The society folk were photographed the tange and many other dances now mabile series.

IDNEY DREWS PLAY ON SCREEN

Medel Young Man, the play in which by Drew was seen for years in all parts he world before joining the ranks of the players, has been adapted to picture players, has been adapted to picture and the Vitagraph comedian, will be seen on the screen in his well-known in hit. Jacques Futrelle, who lost his on the Titanic, was the author of A of Young Man.

POLICE STOP SUNDAY SHOW

Police at Long Branch, N. J., interfered at Sunday with what had been billed as a Benefit for the Seabright Sufferers "at the Broadway Theater. About twenty persons had paid admission to see the first moion picture performance ever held in Long tranch on Sunday. Chief of Police Appleate ordered them out. saying, "If they are a carnest in their desire to benefit our unortunate neighbors let them prove it by ttending on a week day night."

"PICTURE EYE" THE LATEST

decording to the London Chronicle the item picture is producing a "cinomatic "a special disease generated by the et to follow the flicker and unnatural ed of the pictured actors. Bill Barry a, "It's more Power you need, Lunnon."

"MARTA OF THE LOWLANDS"

It is reported that Daniel Frohman, ac-mpanied by Madame Bertha Kalich and supporting company of thirty, will sail at Baturday for Cuba, to produce the ex-rior scenes for the Famous Players Film mpany's production of Marta of the Low-

FILMS AID VILLA VICTORY

After Signing Contract to Enter Film Business with Mutual Rebel General Gets Off to Good Start with Victory

The motion picture has entered a new field of activity. Mexican war news is now first-class film news. Last week the rebel leader General Villa signed a contract entering into partnership in a motion picture venture with Harry E. Aitken of the Mutual Film Corporation, this city. The rebel forces had been somewhat idle for a while previous, but the signing of the film contract impelled the leader to renewed activity, and he determined to get off to a good start by giving the camera a victory to portray and the capture of Ojinaga followed. Bevising Sherman's definition, "War is now a good business proposition."

By the contract entered into between President Aitken, of the Mutual Company, and General Villa, the Mutual Company is given the sole right to film Villa's army and any battles it may engage in. Ten camera men, under the lead of an Italian who appears to make a specialty of wars. having just been through the Balkan war for a European film company, will follow the rebels throughout their campaign which both for business and other reasons, is expected to end in the capture of Mexico City and the fall of. Huerta. The films secured will be released as soon as possible to give them newspaper timeliness through the Mutual axchanges. General Villa is to share in all profits.

Feeling that President Wilson would be interested in seeing these views of actual conditions in Mexico Harry E. Aitken has written to the executive offering him the first print on all the film sent up by General Villa so that President Wilson and the cabinet may see the pictures before they are released to the general public. The letter follows:

"Knowing that you must be interested in anything which will be so vividly impressed upon the minds of from ten to twenty million American citisens. I have the honer to inform you that my moving picture eamera men are with General Villa in Mexico, and have the exclusive privilese of taking moving and other pictures of his army.

"We have good reason to believe that fully one-third of our entire popu "Yersident Aikken, of the Mutual Company is liven the sole right to film Villa's army and any battles it may engage in. Teamers men, under the lead of an Italian ho appears to make a specialty of wars. Asked about his partnership with General Villa for paying just been through the Balkan war or a European film company, will follow he rebels throughout their campaign which, oth for business and other reasons, is exceted to end in the capture of Mexico City and the fail of. Huerta. The films secured fill he released as soon as possible to give has newspaper timeliness through the futual exchanges. General Villa is to have in all profits.

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"Enowing that you must be interested anything which will be so vividly impressed upon the minds of from ten to wenty million American citizens, I have be honor to inform you that my moving the farm that you must be interested anything which will be so vividly impressed upon the minds of from ten to wenty million American citizens, I have be honor to inform you that my moving taking moving and other pictures of his reased upon the minds of from ten to wenty million American citizens, I have be honor to inform you that my moving taking moving and other pictures of his reased upon the minds of from ten to correct the movies and the first expectations. We didn't want green-hors in army matters who would welch out at the first expectance under fire.

"We have good reason to believe that ally one-third of our entire population which can be a first with General Villa in the film corrected to give the warm of the camera was designed and ten of them were ordered. We next had to consider the man with it could keep under cover them were ordered. We next had

sees moving pictures, and in order that you and your cabinet officers may have the opportunity to view these films and see the actual conditions prevailing there, I have the honor to respectfully offer you the first prints, together with the services of one of our operators and his projecting machine at any place most convenient to you.

"You will then see the Mexican war scenes before they are distributed through the fifty offices of the Mutual Film Corporation, to the moving picture theaters, of which there are sixteen thousand in the United States and Canada, aside from extensive circulation in Europe.

"I have the honor to be, sir,

"Very respectfully,

"THE GREAT LEAP"

"THE GREAT LEAP"

First David W. Griffith Mutual Impresses Trade Paper Reviewers

It is seldom that a picture will hold a group of hardened trade-paper men through four teels, but The Great Leap, the first Mutual under the Griffith regime, did it, and when it was over there was not a dissenting voice when some one pronounced it "great." It is a story of the feud days in the Kentucky mountains. The story of a boy and girl, the spectacular scenes are exceptionally good, but the primitive children are the story. She, a child starving for affection, which she has never known, dressing clothespins for dolls and in every way showing the womanic raving for love; he, another child of the mountains, half savage, who has discovered the wonder of "book larnin." They meet, of course, these two young savages, and some of the pretient scenes in the pleture are of their primitive love making, natural as that of the birds.

The pleture is full of action, horseback riding with some wonderful falls, all leading up to the final thrill, the great leap, and it is a thrill when these two children astride a horse, driven by desperation, force him over a precipice to a sheer drop into the water below.

Constructively the story is excellent, following closely the best lines of dramatic construction, interweaving the love story with the spectacular in such a manner as to hold the interest every moment. Too much credit cannot be given to the cast, for it is exceptionally good. Mae Marsh, the mountain girl, bids fair to become one of the greatest of our motion picture actresses. Her perfectly natural acting and her wonderful facial expressions showing convincingly all the human emotions made her the dominant figure. Robert Harron as the boy was good, and Ralph Lewis's characterisation of the old mountaineer stood out strongly.

The master hand of D. W. Griffith is seen in the close up photography, and the master handling of flash expressions of the staff from the scenario department to the property man.

EARL FOXE, EXHIBITOR

EARL FOXE, EXHIBITOR

Mutual Player Also Interested in String of
Photoplay Houses

To be an up-to-date motion picture star
it is fast becoming necessary to own a
string of theaters with your own name in
the electric lights above the entrance. Barl
Foxe, of the Reliance Company, is now interested in four theaters, having within the
last few days added a beautiful theater
located in the exclusive Lincoln Park section of Chicago.

This popular young leading man is also
associated with his uncle. T. R. Herron of
New York. In the exhibiting end of the
picture game. He is connected with May's
Opera House in Pique, Ohlo, the Foxe Theater in Waterbury. Conn., and the Foxe
Theater in Racine, Wis. All of these
houses, of course, run the Mutual programme so that their patrons may have an
opportunity of seeing Earl Foxe on the
screen.

FILM MEN WITH THE

Bennie from Lubinville, the free lance press agent, sends me the following:
"DEAR BENCROFT:

"Here is valuable dope for your column. George W. Terwilliger, who at the age of two took an oath over a stone bar that he would never have a photograph taken, after four hours of strenuous talking on my part, has consented to have one taken for the Screen Club programme. I have possession of the plate, so if you want to run one in your paper I can send it."

All right, Bennie, send it along. George is one of our friends.

Some one who is looking for a live wire advertising man should look over the copy which Charles Geigerich has brought in for the Screen Club ball programme. It will set a new mark.

H. B. Muller, assistant advertising manager for Warner's Features, has resigned to look for a position where he will have greater opportunities.

And still the question, Who is helping the kid write Gordon Trent? It bore all the earmarks last week of the man who made it, Joe Farnham. This week it lacks his master touch and the humor is coarse.

Phil Mindil, publicity expert for Mutual, assisted by his able lieutenant, "Hopp" Hadley, B.A. (Hopp insists upon the use of that B.A. since he got his new job), entertained the trade paper representatives at a luncheon at the Masonic Club, Saturday. Twas a well selected party. George (Oliver Twist) Proctor was constantly mistaking the waiter for Mr. Bumble, and asking for more, although cautioned by Mr. Crawford, who was his chaperon. Jim Hoff's red goatee bristled as he told us what he knew about grape fruit (Phil Mindil was taking Deep River), and George Biaisdell's red mustache bristled in sympathy. "Wen" Milligan and Harry Ennis compared notes on circulation and commisserated with one another upon the scarcity of "ad." copy. Mable Condon, who, by the way, is a buily good mixer, sat at the head of the table and acted as a sort of a

balance wheel for Hadley and myself. The Telegraph was not represented. The luncheon was fine, although Oliver Twist afterwards stopped in Childs to fill up. At its conclusion Phil sprung the "big secret"—we were to see the first Reliance production under Director Griffith. We saw it, and there is more about it on another page.

tion under Director Griffith. We saw it, and there is more about it on another page. What versatility these publicity men have! Don Meany and H. Tipton Steck have collaborated on a piece of music, and the result is "Broncho Billy." I haven't yet had the nerve to have it played over, but it looks good.

The "Purity League" is working overtime at the Screen Club, and the first thing one notices on entering is the anxious look members cast over their shoulders to see if a member of the House Committee is approaching for the boogy man'll git 'em if they don't watch out.

Joe Engle has just returned from a trip to South Carolina, where he has been resting. Joe don't look as though he needed a rest, but you never can tell,

Miss Stillman, who has been with Kinemacolor since they moved to 1600 Broadway, is seriously ill in Fordham Hospital. Why, George, did you call the attention of the kid to that grammatical slip? He wouldn't have noticed it.

Charles Abrams, who now has his office with the Lloyd Films, has been very quiet of late, but he has not been sleeping. Charlie has several big things in view, one of them a trip to Europe for one of the big feature people. All of which recalls the fact that I owe him thanks for the handsome gold knife which he gave me for Christmas. The boys from the other trade papers were also remembered with one of them, and every time we cut our perfectos we will think of Charlie.

And speaking of Charlie Abrams, have you seen those shirts of his? Thought "Doe" Willatt's were strenuous, but these have Will

George Stevenson has gone to Bermuda for a flying visit. P. J. B.

AITKEN ON POSTERS

According to President H. E. Aitken of the Mutual Film Corporation, the production of high-class artistic posters in connection with the regular film releases is only second in importance to the production of the motion pictures themselves.

Mr. Aitken says that, although moving picture posters as a whole show a vast improvement over those issued one year ago, there is much room for further advancement.

picture posters as a whole show a vast improvement over those issued one year ago, there is much room for further advancement.

The original reason for the poor class of lithographs used in picture advertising was no doubt the lack of importance placed upon them by some manufacturers, and the short-sighted policy of striving for senantional effects indulged in by others. But artistic posters are beginning to receive the attention they deserve, and it is safe to predict that the cheap dime novel style of lithographs will soon be a mere matter of early film history.

Under President Altken's direction the Mutual is making strenuous efforts to overcome the many obstacles that stand in, the way of perfect service, both from the standpoint of the boster itself and its distribution to the exhibitor. Time, or rather, the lack of time, is the greatest problem that the motion picture manufacturer has to solve as opposed to the producer of stage drama. For where the theatrical manager has weeks in which to allow for the making of his "paper," the picture manager has only days.

This fact, of course, puts the film company at a serious disadvantage. To have sketches made by the lithographer and submitted for approval before the making of the posters consumes many precious hours, and in case of the rejection of the first sketches offered, the making of a second set is in many cases greatly handicapoed by the proximity of the date upon which the posters must be delivered.

The Mutual has greatly lessened the obstacles that stand in the way of its posterideals by the establishment of a special department that is giving all of its attention to the subtect. The result has fully justified the effort and promises even more perfect posters in the immediate future.



ELMONT & PILOT Theatres PHOTO-PLAT Winston-Salem,

PIEDMONT Theatre VAUDEVILLE Charlotte, N. C.

ELM & OTTOWAY Theatres PHOTO-PLAYS reensboro, N. C.

The Piedmont A

(INCORPORATED)

Capital Paid in \$60,000.00

Winston-Salem, N. C. 19914

powers 6 a 12

vous Powers 6a.

ANOTHER POWERS MAGHINE INSTALLED IN THE PHLOT

The Pilot Theatre, "Winston-Spilem's Modern Movie", is installing to day their second motion picture machine, a Powers Camegraph, No. 6 A. When this machine is installed the Pilot will have one of the most upto-date and best equipped machine rooms to be found anywhere. This machine was built by the Nicholas Power Company, of New York City whose sales represent sixty-five percent of the entire moving picture machine output of America.

The Powers 6 A. is the very latest model machine on the market today and in its mechanism is embraced many detailed exclusive features and advanced ideas that give it a rank of supremacy that has been maintaiped and recognized for sixteen years throughout the motion picture world.

Much notice has been attracted by the Pilot's machine room which is located in the alley at the rear of the building, the small holes for projection being the only direct opening that connects the house with the machine room, the rest being separated by a solid fire-proof wall.

SALES DEPT

JAN 5 1914

wes

Powers 6a,

bue Powers Ga,

box.

It's a yours very truly celure Projects

> Nicholas Power Company Ninety Gold Street, NEW YORK CITY

FEATURE FILMS OF THE WEEK

"The House of Bondage" Well Portrayed-Jack Barrymore Makes Comedy Hit in "An American Citizen"-"Unto the Third and Fourth Generation" and "Jerry's Uncle's Namesake," Please

"THE HOUSE OF BONDAGE"

Reel Production by the Photo Drama otion Picture Company, from the Book Reginald Wright Kaufmann.

Marr	Danbirt			Lottle Pickford
Max.	Crossman		Ar	mand F. Cortes
No.	Legere .			Sue Willis
Wasle	w Dyker			obert Lawrence
Angel	******			bert Barrington
Katie	Flannig	BB	1	ivian De Wolfe
Mrs.	Denbigh			. Miss Baneroft
Owen	Denbigh		*********	. Brian Darley
Philip	Beckme			O. Morris
Carrie	Berkow	its	41	ella Badarracco
Herm	an Hoffm	ann		. O. Shropshire

"AN AMERICAN CITIZEN"

Bereaford Crus	BF	John Barrymore
Beatrice Carew		. Byelyn Moore
Peter Barbury	*************	Peter Lang
Egerion Brown		MAI CIATURGUI
Carota Chapin		Princi Wast
Bir Humphrer	Bunn	oward Missimer
Lady Bunn		. Edith Henkle
Otto Storble		lexander Gaden
English Valot	We	ilington Playter
Office Boy	*************	Joe Bhort
Mercury		. Brnest Trues



TULLY MARSHALL AND WILLIAM RILEY HATCH, In All-Star Production of " Paid in Full."

"THE BRIDE OF LAMMERMOOR"

"UNTO THE THIRD AND FOURTH GENERATION"
Two-Beel Feature Made by the Seilg Company, Under the Direction of Edward J. LeSaint, from the Seenario by W. E. Wing, and Released Jan. 5.

	mercanen ann	
John Smythe.	later William	Smith Guy Oliver
Squire Smythe		Joe King
	10	Stella Rasetto
Mary Wayne . Mrs. Smythe .	**********	Lea Erroll
Mr. Smith		George Hernandes
Mrs. Smith		Anna Dedge
Nell		Lilly Clark
		Ditta MaCullongh

"JERRY'S UNCLE'S NAMESAKE"

lerry				 		Sydney Drew Rogers Lytton
Brow	n			 	L.	Rogers Lytton
Mrs.	Bro	99F33		 		Louise Beaudet
Mrs.	Bis	npec	10	 		Kate Price
Her.	Hu	ibai	M	 		. William Shee
Male				 		Ethel Lloyd

"A ROMANCE OF THE SEA" Two-Reel Feature Produced by the Broncho Company. Released Feb. 11.

"ONE OF THE BRAVEST"

Produced by the Universal Film Company, under the Gold Seal Brand, and Released Jan. 27. Directed by Otls Turner.

"THE INFORMER"

"DIVORCE"

FEATURE FILMS



of pryche induction in the induction in

8

A Military Judans (Bronche, Jan. 1).—
A two-reel military drams that carries a good deal of interest throughout, but lacks any originality in the plot. There are the usual scenes of departure for the war, the intrigue at the front, and the return to the rejoicing populace. All this has been featured many times, together with the military board of strategy at the front. All of this, including the battle, was interesting enough, and there was the usual love motive running through to make the film interesting, but the play lacked interest, simply because it followed what seems to be the "usual" way of surrounding a war seems with an interesting story. This does not detract from the excellent photography, the sharp ckirnsishes on the field of battle, the pretty Southern settings, the finished acting of a large and can habe cast. In which Mr. Ba; excelled, some noticeable not with the large was a however, overmuch of letter writing and reading matter in the film. The climax was too scattered to conserve its strength. The plot is about two brothers who go to the front, and the younger sells his army's secrets in order to repay some debts of honor. Jack, the elder brother, takes the blame, and is about to be shot when the younger brother correspons here for speech such there is a such a writing and kills himself. Then the older brother goes back home, where the stri is waiting.

The Primitive Call (Domino, Jan. 15)—The two reels of film employed in the preparation of this production are too many according to the good sense of the story, which, by the way, is particularly crude. The story is of a young man of means, who is afflicted with melancholy. He falls in love with a pretty girl. Fate lures him out to see, on a ship that takes fire. He is thrown by the waves on a desert island, takes to wife a pretty little candibal maid, becomes the father of her child, and finally sets back home, where he finds the call of the primitive so great that he soon bids good-bye to his friends, and hies him back to his cannibal maids becomes

The Circle of Fate (Kay-Bee, Jan. 16).—A two-reel production in which bhotographic effects, settings, and a few spectacular scenes predominate the interest of the plot. The scene of the story is laid in Italy. A young girl, enticed away from home, salis for America with a young man who makes her marvelous promises for the future. Later he deserts her, and she exturns home to die. Her father, who has become a mountain guide, exts his opportunity for revenge when the culprit, returning to Italy, forms one of a party of tourists which he is taking over the mountains. At a moment when they become separated from the rest of the party, the old man makes his identity known, and forthwith hurits the betrayer of his daughter into a fiaming crater. The supposed crater is not especially realistic: the evidences of an oil

The Wedding Gowm (Biograph, De 29). — A beautifully symmathetic presentations bean made of the love story of two simp country folk in The Wedding Gown. Gertrus Robinson in the feminine lead has played wil an exquisite simplicity and pathos of mann of which no one could rob her: it has a distintive blace in her picture personality. The beautiof the blace is an artistic one in which filelity of a mosphere is cancelally noteworthy. The beautiof the sentiment of the story lase the beautiof the sentiment of the story last the sentiment of the sent of the

The Law of His Kind (Rex. Feb. 12)

—A two-reel drama directed by Otis Turner
the scenario of which is by Phil Walsh. Clie
Madison as the lead does commendable work
The stery is supposed to take blace in finalisad
but lacks that attrosphere. Miss Madison's eso
looks give the offering about the only pissass
air it has. She is entirely too good looking to
be cast for the role of a scheming weman. The
plot is good, with a clever climax, but the direct
tion has fallen down, and the offering is no
very interesting. It is the story of a faths
who marries a woman with whom his son has
been intimate, and, upon finding it out, as
cording to the law of his ancestors he som
mits suicide. The wife tries to throw the sus
picton of murder on the son, but a tailing climas

revessle the fruit.

Between Two Fires (Labin, Jan. 8).—
At a time when the oublic is surfeited with
Civil War films, it is an added compliment to
the Lubin Company that their two-reel release.
Between Two Fires, should anneal as strongly
as it does. The story has been told in such a
manner that its interest never flass. It is not
overburdened with incident, and its heroise is
sweet, girlish, and even quaint in her tastefully
arranged hoop skirt of the Civil War period.
The main theme of the picture in its more or
less spectacular setting is an assed one. The
young daughter of the bouse loves, contrary to
the wishes of her father, a soldier of the Curreterate side. Emyon, the lover of Cicley, in
sorving for the Confederate army, waylays and
relieves of important papers, Archer, an officelleves of important papers, Archer, an officelleves of important papers, Archer, an offior of string victat to Cicley he on the way to
over a firing victat to Cicley he on the way to
over the processor.

VERYONE realizes that there is a popular demand for really meritorious and strictly high-class productions; something out of the ordinary. With this fact in mind we have made steady progress in that direction and now wish to announce the advent of a worthy successor to our other eminent productions.

In presenting this extraordinary photodrama we are positive that we are offering a production far above the average, one which is destined to take its place at the fore. You will do well not to lose any valuable time in acquiring it.

A MAN'S SHADOW

(Copyrighted)

In Six Parts

Ready Jan. 20th

A remarkable detective story that will positively grip your attention and hold it from start to finish. A literary masterpiece which offers an intellectual treat, as adapted from a famous novel written by the celebrated French author, Jules Mary. The story treats of the trials and tribulations of a victim of revenge and circumstantial evidence. He is vindicated after many years by the punishment meted out to the guilty one. The unfolding of this most unusual photodrama will create the keenest interest and liveliest enthusiasm.

2 different 1, 3 and 6 sheet posters, lobby-photos, heralds, slides, cuts

The Eclectic Natural Color Process films eclipse all other colored films for beauty and realistic reproduction. A comparison will convince you.

We Release Three Multiple Reel Features Every Month 1st 10th 20th

ECLECTIC

110 West 40th St.



FILM CO.

New York City

"The Cream of the European Market Selected for America"

APEX FILM COMPANY SYNOPSIS OF "THE BLACK THIRTEEN"

Detective Hayes discovers the Black Thirteen are pursuing their nefarious occupation. He traces them through forsed notes to the house of a millionairees.

Hayes enters the employ of Miss Dennison and learns who the leaders are and their meeting place the following evening. The detective enters the dee, but is recognized. In the scramble "Bilm Jack" is captured, in the scramble "Bilm Jack" in the first of the scramble of the scra

text that the greet chamber is not prepared, discovers Kenron trying to attract Ciciev's attention by throwing pebbles at her chamber window, and presented by the malice of his heart shoots him. Kenron cared for in Ciciev's home recovers from his wounds, and with his mind a blank, is taken by Archer and made to fight in the Frederal ranks. Later he recovers his memory from another shock, is continued by his own side, court-martialed, contensed to death, and is eventually as and by Ciciev who is the contensed.

CURRENT PHOTO-PLAYS BY LUBIN AUTHORS

LAWRENCE S. McCLOSKEY

The Scarf Pin
A Londer of Men (2 Parts)
The Sen Eternal (2 Parts)

GEORGE W. TERWILLIGER

The Parasite (3 Parts)
The Inscription
A Servant of the Rich
of Men—The Cambian

CLAY M. GREENE

The Inspector's Story (2 Parts A Welf of the Desert (2 Parts) Tressures on Earth (2 Parts)

SHANNON FIFE

Just Cleay's Little Way A Question of Right (2 Parts His Code of Honor

PES WINTHROP SARGENT

The Vagaries of Pate
Her Side-Show Sweethears

EMMETT CAMPBELL HALL

The Price of Victory (2 Parts Smiles of Fortune A Pill-Bar Counts

Kindly mention DRAMATIC MIRROR when you write advertiser

INCREASING OUTPUT

Several New Brands Under Way on Coast Produces Unusual *Activity-Newsy Notes and Gossip of the Coast

Los Anomins (Special). — The week's potpourri of colony news shows unusual activity with several new companies here, and the Mutual and Universal both scurrying to increase their outputs. The Independents are after new directors, camera ment of the selection of the company has closed and is resting on its oars. The management hope to open within a few weeks again.

Thomas ince is busier than ever. The addition of a Japanese company of actors to turn out picture stories of Oriental mystery and atmosphere is adding to his many burdens. A remarkably beautiful addition to his Japanese village has been made, with its queer buildings, sunken gardens, and unequalled backgrounds. Hayakawa is the sading ans. Instead of the stolid native, and unequalled backgrounds. Hayakawa is the sading sans. Instead of the stolid native, and unequalled backgrounds. Hayakawa is the is intensely temperamental in his roles. Tauri Aoki, the pretty and capable Japanese roles, it is said to have fine entrainment value.

The Photoplayers will issue a ball programme, which surely will be preserved as a souvenir this year. The annual affair, and the surely will be preserved as a souvenir this year. The annual affair, and the surely will be preserved as a souvenir this year. The annual affair, and the surely will be preserved as a souvenir this year. The annual affair, and the surely will be preserved as a souvenir this year. The annual affair, and the surely will be preserved as a souvenir this year. The annual affair, and the preserved as a souvenir this year. The annual affair, and the surely will be preserved as a souvenir this year. The annual affair, and the surely will be preserved as a souvenir this year. The annual affair, and the proposed of the surely surely

MONEY

Money comes to the exhibitor only through the

The people who bring the money to the box office are attracted by the show.

A good show day after day means good, big money all the time.

Why then waste your effort and sink your investment in a *poor* show when a *good* show can be had for the same price?

The General Film Program has every element necessary to a good show. It has variety. It has quality. It has reputation. Its brands and its actors are already established in high-popular favor. The people know it and expect it. It is as nearly perfect in every respect as the ten acknowledged leaders of the industry can make it. And it costs no more than any other program!

Biograph, Edison, Essanay, Kalem, Kleine (Cines-Eclipse), Lubin, Melies, Pathe, Selig and Vitagraph brands on ONE PROGRAM. If you can't get the MONEY with THAT, then there's no money for any motion pictures in your neighborhood.

General Film Company

200 Fifth Avenue

New York



MAKING A PICTURE DIRECTOR

Cecil De Mille Gives an Interesting Account of His First Experience Before the Camera

Cecil B. De Milie, who is now out in the Western country directing the features of the Jesse L. Lasky organization, and who is having his first taste of motion picture directing, tella, in a most vivid way, his feelings the day he first went out into the open to direct his company. Mr. De Mille and Oscar Apfel, who will do the directing of all the Lasky features, were compelled to travel two thousand miles, from the Ulah, up the Green River to Ah Say, Wyos, seeking proper scenic surroundings for the Squaw Man.

"When I went out one glorious morning," says Mr. De Mille to "take the first ways Mr. De Mille to "take the first rists, it felt to me, just like it must feel to a prisoner leaving solitary confinement for the open air. I magine, the horison is your account of the say for the world open to you as a stage and a thousand people in a scene does not crowd your accommodations. It was a new feeling, a novel experience, and I was canmored with the way Mr. Apfel went about focusing his eathers, getting his actors and actreases within range of the lens and the way in which our camera man followed every move, studied the sun, tried to dodge a cloud, edged his camera into a more advantageous location, and then the artists.

"I felt lost at first. I could pot set the stage idea out of my head at first. I isoked skyward for sets of lines, borders, and drops. Then I seemed to enter right into the spirit of the thing. Within an hour I had my 'technique.' I learned all

KALEM FILMS

THE SHADOW OF GUILT to. Featuring Miss Marin Sale. One of the New Kalem Monda; Reel Features

The raging fire which brings death to a scoundrel, will cause your patrons to stare wide-eyed. Get this Feature. It is one of the strongest you have ever shown.

Released Monday, January 26th
Two Special 1-Sheet Posters. Also Special 3 and 6-Sheets

THE MASQUERADER

Carlyle Blackwell portrays the role of the ex-convict who rescues his former sweetheart from a blackmailer's power.

Released Wednesday, January 28th
Two Special 1-Sheets. Also Special 3 and 6-Sheet Posters

m "PLAYING FOR A FORTUNE"

MEDICINE SHOW AT STONE GULCH

Doc Connem's efforts to sell his cure-all in a western town results in one long laugh.

(On the Same I

MAKING HIGH GRADE PAPER

This absorbing industrial feature shows every step of the process which converts rags into highest grade writing paper.

Released Friday, Jan. 30th

PLAYING FOR A FORTUNE

The terrific battle between the river pirates and the police will hold the photoplay "fans" tense with excitement.

Released Saturday, Jan. 31st. Special 1 and 3-Shoot Posters that bring the business





NEW YORK

INCE FACTORY BUSY

New York Motion Picture Company's Report
Contains Interesting Figures
For the year 1913—21,000,000 feet of
lim. That is the record of the New York
hottory of the New York Motion Picture
company according to figures just compiled
by Thomas H. Ince, vice-president and genreal manager of the company. In addition
this output the studio factory at Los
uniqueles manufactured 750,000 feet of posiue and 750,000 feet of negative, which are
tept on hand as cold copies.

THORNBY WITH KEYSTONE

obert Thornby, formerly with the West-Vitagraph, whom reports had it would be coming East, has not been allowed eave the Coast. He is now directing edies with the Keystone Company at ndale. Included in his company are y Jacobs, Theima Salter, Charlotte Fits-ick, Buddy Harris, and Gordon Griffith.

Helen Case will also remain on the Coast, and is now so much better that she is bound to be at work again soon.

"BREWSTER'S MILLIONS"

"BRE.WSTE.R'S MILLIONS"
Jesse Lasky Co. Gets Rights to Picture Famous
Play and Novel, with Edward Abeles in Lead
With Edward Abeles in the role of Monty
Brewster, a part he has played over eighteen hundred times, the Jesse Lasky Feature Play Company will shortly begin work
on a film production of Brewster's Millilons. The film will be in five reels, and
will be staged at the company's studio at
Hollywood, Cal. The scenes aboard ship
will, however, be staged on a yacht.
Work on the new Hollywood studio is being rushed for completion about Feb. 1.
Cecil C. De Mille and Oscar Apfel, who
are now putting the finishing touches to the
Lasky film production of The Equaw Man,
will also stage Brewster's Millions. The
Squaw Man, the Lasky Company's first release, is scheduled for Feb. 15.

THE IOUS PLAYERS

(3 REELS)

Released Saturday, Jan. 10

A UNION FEATURE

Three Reels of artistic acting, sensational scenes, spectacular climaxes and wonderful set-tings. A feature with paper that interests the eye.

FEATURES IDEAL

PRESENTS THE

All Stars of Europe

The Master Rogue

A Dumb Accuser

RELEASED MONDAY, JANUARY 5 AN ECLAIR FEATURE

The Fugitive

(3 Reels)

RELEASED SUNDAY, JANUARY 25

A SAVOIA FEATURE

PAPER OF CHARACTER AND POWER

Mr. BUYER : Three Feature Films that will start you on the road to Fortune and Success.

Write Phone

UNION FEATURES FEATURES IDEAL

225 W. 42d Street
NEW YORK CITY
NEW YORK CITY

LICENSED FILMS



tama State Fair (Vitagraph, Jan.

SIR WALTER SCOTT'S



'The Bride of Lammermoor

IN THREE PARTS Featuring

CONSTANCE CRAWLEY

and her players including

ARTHUR MAUDE

Declared by all buyers to be positively the greatest feature production shown in New York in the last six months. Will be eclipsed by our release of February 4th.

MAURICE MAETERLINCK'S

"MARY

IN THREE PARTS

A stupendous production that will create a sensation whenever shown. It depicts the true historical facts in connection with the betrayal of the Master by Judas Iscariot. Constance Crawley and Arthur Maude both out-do themselves in their portrayal of the principals of this production.

Posters in every size and variety; Heralds of worth and class; Slides and general advertising helps in great profusion for both subjects.

"THE BRIDE OF LAMMERMOOR" will be shipped from New York to all state right buyers, January 21st. "MARY MAGDALENE" will be shipped from New York February 4th.

And on February 18th (in accordance with our policy of one feature every two weeks) we will upset feature traditions by releasing



Rider Haggard

IN FIVE PARTS

The most magnificent melodramatic feature America has ever seen

Never too busy, and always proud to exhibit our productions on the screen at 110 W. 40th Street, New York City.

TYING UP TERRITORY QUICKLY-GET BUSY

Kennedy Features, Inc., 110 W. 40th St., New York City

A FACE AS WELL-KNOWN AS THAT OF

THE MAN IN THE MOON

ADDRESS SCREEN CLUB

Alexander Graham Milliran CARE MIRROR PHOTOPLAYWRIGHT

making in Los Anamaking in Los Anamaking

Kindly mention DRAMATIC MIRROR when you write advertisers



TO ALL FRIENDS—GREETINGS from LUBINVILLE



Arthur V. Johnson

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Direction of Arthur V. Johnson

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Daisy Evans

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Lloyd Lewis

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Ethel Clayton

Gaston Bell

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Geo. S. Spencer
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Kempton E. Greene

P. Thad Volkman
Direction of George W. Terwilliger

Harry C. Myers

Rosemary Theby

Earl Metcalfe

Bartley McCullum

Richard Morris

Mildred Gregory

Jean Armour Direction of Harry C. Myers

Jack Voshell Direction of Harry C. Myers

Paul J. MacCaffray Photographer for Harry C. Myers

Lawrence S. McCloskey

Emmett Campbell Hall

Norbert Lusk

Maie B. Havey

Shannon Fife

H. A. D'Arcy Thomas F. Hopkins

Isador Schwartz

Joseph W. Smiley

Justina Huff

Edward J. Peil

John H. Smiley

Clarence J. Elmer

Burton George Robert C. Smith

John E. Ince

Rosetta Brice

Douglas Sibole

Chas. Kelly William Black

George Marks

Julia Taylor Weber

Noah Reynolds

Florence Williams

Bennie

Lloyd B. Carleton

Ormi Hawley

Arthur Wm. Matthews

J. J. Humphrey

Richard Wangemann

Arthur Clifton Prankie Mann

Eleanor Barry Direction of Lloyd B. Carleton

Edgar Jones

Louise Huff

Marie Wellesley Sterling

Edward Luck

William S. Cooper

Allen Quinn

Minnie Prince

Bernard Seigel
Direction of George W. Terwilliger

William Rauscher

Romaine Fielding

Eleanor Mason

Jesse Robinson

Jack Ellis

Henry Aldrich

S. Barret McCormick

Al Jacoby *

Mae Hotely

Jerold D. Hevener Frances Ne Moyer

Raymond McKee

Marguerite Ne Moyer

Frank Griffin Direction of Arthur D. Hotal

Julia Calhoun
Direction of Arthur D. Hotaling

Wm. R. Hopkins Edith (Peggy) Anderton

Jack Halloway



Five-a-Week DSSANA



COMING FRIDAY, JANUARY 23rd

"THROUGH THE STORM"

(IN TWO PARTS)

MR. EXHIBITOR: If your audiences care for photoplays that are exciting and thrilling throughout, book "THROUGH THE STORM," for it has the sired punch and entertaining features so often looked for. A drama of railroad and telegraph life.

FRANCIS X. BUSHMAN AND BEVERLY BAYNE FEATURED

Released Tuesday, January 20th "THE CONOUERER"

An interesting drama of the underworld where a girl struggles to place herself right with the world.

"LOOKING FOR TROUBLE" An excruciatingly funny comedy filled with numerous incidents of hilarity. "A NIGHT ON THE ROAD"

A drama of the West in which a traveling man is saved from the hands two desperate outlaws.

"BRONCO BILLY AND THE BAD MAN" An unusually interesting and exciting Western drama with G. M. ANDERSON,

COMING FRIDAY, JANUARY 30th RL AT THE CURTAIN" "THE GIRL AT

(IN TWO PARTS)

A good, clean, wholesome comedy-drama that will make excellent entertainment for the most critical audience. A girl is married—she does not see her husband. They meet later but do not know they are wed. The rest is too good to tell. Book this feature today.

FEATURING FRANCIS X. BUSHMAN AND BEVERLY BAYNE

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors. You can order these from your exchange or direct from Essanay Film Mfg. Co. Your lobby display will look attractive if you use photographs of ESSANAY player's, 8 x 16, \$3.60 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. State St., Chicago, Ill.

ESSANAY FILM MANUFACTURING CO. 521 First National Bank Bidg. Factory and Studio, 1333 Argyle St., Chicago, Ill. Branch offices in London, Paris, Berlin, Barcelona

Kindly mention DRAMATIC MIRROR when you write advertisers

FEATURE FILMS

"THE ROMANCE OF A PHOTOGRAPH" Two-Reel Feature, Written and Produced for the Universal Company (Victor Brand), by Harry L. Solter. Released Jan. 30

The Girl ...

The Man Mart Moore
This is a two-reel feature for which the laurels go to Harry Solter as author and director, and to Florence Lawrence, the versatile and charming actress, for her impersonation of the wayward, wiliful, high-spirited girl. At the beginning the film is used to develop the eccentric character of the girl. There is over much of this, although the whole is carried on in a sprightly way, especially her pretended engagement to the gentleman in the slik hat. With the burgiary, the whole atmosphere is electrified into sudden action. The motive changes magically, likewise the character of the willful girl suddenly becomes serious, and the lime ends with an exciting episode that relies too much on the improbable. The principal worth of the film is lent by the grace, the spirit, and the power which Miss Lawrence puts into the capricious role of the lead. This was a splendid and novel portrayal of an interesting character. A criticism is that all three couples, both girls and boys, who were engaged to each other, were absurdly young.

The girl lives with her foster parents, and in a spirit of recklessness shows the picture of a strange man to whom she claims engagement. Later that man enters as a burgiar, and the girl has to live up to the story she told, by introducing him as her intended. The boy she really loves recognizes the picture as that of a man who is wanted by the police, and overcomes him in a brief struggle. Then these two kids (in appearance) embrace.

"THE MOTH AND THE FLAME" Two-Reel Production by the Pathe Freres. Released Dec. 27.

son Jeunie MacPherson
son William Wolbert
seymour Hacfines
Dick Le Strange Oswald
His Wife
Bud, their son
Arthur Conway
The Devil
The Doctor

The Devil Regimour Hastings The Doctor Dick Le Strangs Perhaps no more successful attempt at the filming of a drama has been made by the Pathe Freres than in the case of The Moth and the Flame. The picture is based on that simple theme which has repeated itself many times over on the motion picture screen; but it has been surrounded with an allegorical atmosphere that has lent unusual color and interest to the production.

As the scene opens on the home surroundings of Oswald, a young farmer, and his wife, who, as the story develops, becomes the participant in a mutual attraction between herself and Arthur Conway, a visitor to the neighborhood from the city, one wonders whether or not Jennie MacPherson has not been mis-cast in the role of the fascinating woman. As the picture progresses, however, the feeling of disastisfaction changes to one of admiration which later develops into wonder, and lastly a sensation of thankfulness that such a wise discrimination has been given the choice of the cast, for Miss MacPherson proves to us that she is endowed with unusual powers of pantomime.

The story is that of a young wife who,

for Miss MacPherson proves to us that she is endowed with unusual powers of pantomime.

The story is that of a young wife who, tempted by the flattery of a stranger, believes his story of laurels awaiting her in a stage career, eventually elopes with him, and is surfeited in their city quarters with wine, excitement, and fine clothes, which are of little avail in quieting the longing of her heart for the little son whom she has left behind. Later she returns to her home, after having seen a vision of the little one in her champage glass.

A fine effect is obtained in the picture, enhancing somewhat the opportunities allotted the role of the wife, when an excellent impersonation of the devil persistently follows the young woman, whispering immoral encouragement in her ear, somewhat after the idea of Faust or The Miracle. It is in some of the scenes with his Satanic Majesty that Miss MacPherson does her best work. William Wolbert scores a success in the scene of her return, where he commands her to doff the fribbles of vanity and don her simple homespun dress as of yore.

The production is not without its inconsistencies, however. One of the most glaring of these is where the child, ill of pneumonia, is allowed to lie upon the bed in his night-clothes without the necessary requisite of warm covering. Also the crisis of the illness is almost too quickly arrived at. But barring these one or two rough spots, the production is of more than ordinary merit.

"HEARTSEASE"

Two-Part Production by the Vitagraph Com-pany, Released Dec. 27, Written by Mrs. Brouil, and Directed by L. Bogers Lytton and James Young.

and James 10ting.

Philin, her husband . L. Rozers Lytton
Marie . Cariotta De Fellee
Chaneron . Louise Benniet
French Army Officer . James Young
Two Boys . Paul Kelly and Kenneth Caser
Butler Mason . Frank Mason . Frank Mason Carlotta De Felice is an exceedingly beau-tiful figure in this production. She is

A STAFF OF MUSICIANS SPENT WEEKS PREPARING THE THANHOUSER MUSIC THAT IS YOURS FREE!

ONE bound book of orchestration for "THE LEGEND OF PROVENCE," by the master musicians of the Tams Music Library of New York City, is yours for the mere asking, together with particulars about the "THANHOUSER 'BIG' PRODUCTIONS," telling you how to get these features for Exclusive first run in your locality for a full year. Just think of getting four part productions like "Moths," "Robin Hood," "Legend of Provence," and "Frou Frou" and "Joseph in the Land of Egypt" that way! One a month, on the first day of each month.

Next: "JOSEPH IN THE LAND OF EGYPT" With JAMES CRUZE and MARGUERITE SNOW, a Sumptuous Presentation—FEBRUARY 1st Address for particulars and FREE ORCHESTRATIONS:

THANHOUSER "BIG" PRODUCTIONS,

New Rochelle, N. Y.

piquant, fragile, and sensitively responsive to the emotional call of every situation in which she figures in the play.

The picture has been beautifully set with French and English backgrounds. In many instances wide perspectives have been used with excellent effect; the impression of its landscapes or backgrounds is that of luxuriant gardens, shady country lanes, and softly sunny meadow lands.

L. Rogers Lytton has displayed his usual intelligence in the pantomime and business of the role of the cold, calculating Englishman which he portrays. And the two boys, Paul Kelly and Kenneth Casey have exhibited singular perception in the perfectly natural manner in which they have impersonated the sons, by two marriages, of the Englishman.

In the story, Philip, the Englishman, on a

hibited singular perception in the percerconsted the sons, by two marriages, of the
Englishman.

In the story, Philip, the Englishman, on a
visit to France discovers a pretty little
French girl who he believes will make him
a good wife. A son is born to the couple
after marriage—a son who is of the same
delicate organism and mental equipment as
his mother. The husband displays a decided
preference for the son of his first marriage,
whom he takes with him on hunting expeditions, etc., leaving the wistful son of his
mother at home.

A bed of heartsease planted by the wife
as a reminder of her previous happy existence, is tended by mother and son, the diversion serving in a measure to alleviate
the pain caused by the thoughtless neglect
of her husband. But one day, plning for
the love and affection which she had longed
for but had never received but for a brief
space, the tender flower that she was
drooped and died, and left the husband sorrowful and the little son inconsolable.

The climax of the picture is tremendously
spectacular in effect, for one night a fire
accidentally breaks out in the English mansion, and after all are conveyed to safety
the little son, remembering his mother's portrait, under which each day he has placed a
posey of heartsease from her garden, rushes
in, grasps the picture, and is rescued from
the burning building by his father only to
expire immediately with his mother's picture clasped close to his heart.

The production stands out as an individuni type. The story as it moves across the
screen is so perfectly connected and so carefully prepared in every respect that it lives
in the mind of the spectator as a vivid bit
of realism.

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Lubinville is more than a name. It is really a community, distinct and complete. The 1,000 inhabitants of the "village" comprise the employes of the Lubin Manufacturing Company in Philadelphia. Each is a unit in the wonderful organisation which bears the name of its founder, Siegmund Lubin; each one responds to that spirit of justice which Siegmund Lubin has always made the cornerstone of his enterprise. The big plant covers five acres. Visitors get their first glimpse of Lubinville when the train pulls into North Philadelphia. The buildings—factory, studio, offices and garage—are of terra-cotta brick with woodwork of light green. Lubiaville's structures can be sighted from afar.

The courtyard inside always presents an active scene. Motors crowded with players are either leaving or returning; actors in little groups are tirelessly shredding reputations; extra people are scurrying across to the wardrobe room in a commendable endeavor to be transformed into leaders of the smart set. Some of Lubinville's picturesque personalities are always to be seen—Arthur Johnson solemnly impressing upon Editor McCloskey the desirability of a scenario in one scene; H. A. D'Arcy, the poet laureste, patiently protesting to Norbert Lusk that "The Face Upon the Floor" bears no relation whatever to the gem of a similar title: Bennie of Lubinville being christened "the power behind the throne "by the Queen of Lubinville, Ormi Hawley, etc., etc. And everybody is happy because they agree that, search far and wide, there is not another Lubinville.

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Flotals Victimized by Young Man Claiming to
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Exchanges, exhibitors, etc., are warned to
look out for a young man, apparently of
impressive manners, who has already victimized a Wilkes-Barre hotel by cashing
checks purporting to be authorised by Carl
Laemmie, and J. C. Graham, general manager of the Universal Company. The young
man is described as being usually well
dressed, about five feet nine inches tall,
light hair, and apparently about thirty-five
years of age. When last seen he wore a
gray overcoat and derby hat. He introduces
himself as a representative of the Universal
Company.

f the gentleman should come your way will do Mr. Universal a favor by notify-the Universal Company or L. J. Gam-, of the American Bankers' Association, assau Street, New York city.

CONTINUE "KIN" IN PARK

manently in Park Theater

The Park Theater, Broadway and Fiftyninth Street, New York city, will probably
remain the permanent bome of the Kinemacolor Company, the plans being to make
it a "theater of thrills" for the silent
drams much as the Princess Theater is of
the spoken drams. Sin, as announced in
last week's Miranon, is the first of the thrillers to be shown. This four-reel picture has
just been imported from London and
abounds in sensations.

The first Kinemacolor programme in the
Park includes, besides Sin, reels showing
Lillian Russell in the latest models of
French gowns; a comedy, Keeping Up with
Hubby; The Call of the Blood, and a trick
picture of the Kinemacolor's inimitable
style.

BUTCHER USES MOTION PICTURES

OINCINNATI (Special).—C. H. Bolte, a local ment dealer, has solved the problem of reducing the high cost of living, his plan being the use of the motion picture to educate the young housewives as to the proper method of purchasing and cooking meats. Mr. Bolte gives afternoon talks at a local motion picture house, supplemented by pictures showing the cuts of meat and their preparation.

UNIVERSAL DECLARES DIVIDEND

At the last meeting of the board of directs of the Universal Company, a special ridend of two per cent was declared in dition to the regular one-half per cent, withly dividend on the preferred and one r cent, on the common stock.

ACTIVITY IN ALBERTA

Canadian Managers Protest Against Sunday Ruling—Advertising Regulated

Calcart, Alta. (Special).—All the managers of the motion picture theaters in the province of Alberta have arranged for a meeting to discuss the ruling of the Attorney-General prohibiting Sunday performances and to devise plans for action to overcome the ruling. The Sunday question has for some Edmonton managers were recently arrested for giving Sunday performances at which no admission fee was charged, but a basket placed near the door for voluntary "contributions." The case was dismissed in court, the judge ruling that this did not constitute a violation of the law, but the attorney-general's present ruling has placed the ban effectively on Sunday shows.

All the motion picture theaters in Calgary have had to discard the movable one and three sheet boards and canvas signs they have been using in compliance with a new law which calls for all boards to be fastened against the side walls of lobbys and overhead signs to be of metal.

George Forbers.

NEW KALEM STUDIO

Company Draws Plans for Up-to-Date Studio at Jacksonville, Fls.

Jacksonville. (Special).—A contract and lease has been signed by the Kalem Motion Picture Company with the Fairfield Development Company here for a tract of land known as Pleasant View, on Talleyrand Avenue, where a large glass studio will be erected. The size of the tract allows for a very large studio building.

The Kalem Company has sent to the ground an architect who is at work on the plans for the building which it is expected will cost about \$20,000.

E. O. UEDEMANN.

"THE ACCURSED DRUG"

The Accursed Drug, a three-reel feature, a synopsis of which was printed in last week's issue of THE MIRROR, is an Eciair Feature Ideal. This is the second release of this strong service and is proving fully as popular as the initial feature. The Guerillas of Algiers. Mrs. Agnes Egan Cobb is the person responsible for the good start to which Features Ideal have got off.

PICTURES SHOWN IN WALDORF

The motion picture yesterday invaded the otel Waldorf-Astoria. New York, when ms showing the expedition of the New work Zoological Society to Cape Hatteras exhibited at the twentieth annual setting of the society.

SUCCESS BETTERS WITH PROGRESSION The Talk of the Times Is Selig's Regular Release Triumphant TEMPLE OF TH

This is the most fearsome experience of the harried and beautiful heroine in a picturesque ruin where wandering Pilgrims come to worship and where savage lions pace the lonely corridors.

In Two Reels. Released January 26th

January 27th—"THE CONSPIRATORS"

A clever young woman who operates for the secret service finds herself in a perilous predicament with conspirators plotting a South American revolution.—How she escapes and wins a man of her own, is the story.

January 28th-"THE OLD vs. THE NEW"

A medical practitioner of the old school, who has lorded it in a small town is much annoyed over the coming of a young doctor of the modern class. The latter finally becomes his partner and wins his daughter.

January 29th-"BRINGING UP HUBBY"

When a bridegroom is taken in marriage, the comedy call is found in rich estate, as it is in this playlet, in which the mother-in-law gets the best of it

January 30th—"A SPLENDID SACRIFICE"

A pleasure-loving young wife visiting in a large city falls in with bo-hemians, who seem dazzling compared with her dull husband. How she comes back to her own, threads an interesting story of today.

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The Manieure Girl Failing in Love with Ines Her Face Was Her Fortune NEXT—A Lovely Senorita—Jan. 26

EDWIN A Tudor Princess (2 Reels) A Proposal from Mary NEXT—A Lonely Road—Jan. 16.

GEORGE A. LESSEY Ped o' the Movies The Mystery of the Dover The Mystery of the Dover The Witness to the Will NEXT—The Mystery of the Talking Wire—Jan. 27



FLORA FINCH

THE VITAGRAPH COMPANY

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DIRECTOR

UNIVERSAL CO.

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PAN GARDNER





FRED HELD



FRIDA BOCK



MARIANA PRENCH



G. P. SMITH

CHARLES L. GASKILL

P. E. SHIPPEN (Heigar Corporation

CARL SCHULTS









MRS. KNOWLES



ROLAND OSBORNE



MISS GARDNE

CHARLES V. BARKER (Heigar Corporation);









SAMUEL HOWARD





MRS. MAINTE



MIN MILLER







L. J. SLEVIN

Three-Reel Feature Manufactured by the Domino Company from the Scenario by William H. Clifford. Released Jan. 29.

The Lover Thomas Chatterton The Girl Anna Little General Gage Henchal Nyali

The Lover Thomas Chatterton The Girl Anna Little General Gage ... Henchal Nyali General Gage ... Henchal Nyali This is a story of the Revolutionary days and the fight for liberty, and it may be said that the principal interest in the story is in the well-known struggle that means so much to each American. There is a fine lot of believable atmosphere in the film, and plenty of detail to help the play along with a rather meager plot for three reels. Bound up with the fighting is a love story, in which the author is not quite so fortunate, as it is not a pretty love story, nor does it come to a satisfactory solution. There are frequent glimpses of important personages of that time. The acting of the above good-looking cast was a treat for the eye. Whatever criticism may be otherwise found, the play was true to the Colonial times of which it treats.

General Gage, the British general. conspires to have the girl who spurned him marry a young farmer whom he, the general dresses up and presents as a lord from England. The two young people fall in love with each other and marry in spite of the different breeding of each. Interspersed throughout the length of the film are scenes from the first uprising of the men of 1775 and the way the alarm was spread.

"THE RUNAWAY PRINCESS" Three-Reel Feature. Made by the Than-hauser Co., for Release Jan. 6.

FEATURE FILMS

but was satisfactory by reason of the stately portrayal of the cast, we are taken along the road with the royal refugees, and an undue amount of space is used to show the troubles of the maid of the princess with the royal impedimenta. Evidently the director cannot consider the maid an important character, for later on he drops her entirely out of the play. In a few hurried scenes we are shown the departure, arrival and reduction in circumstances in America, and then when the princess takes a position as maid and the offering again comes to life and holds the interest. It is

MISS DUMO

ELIBABETH MACK



"THE BRIDE OF LAMMERMOOR." Constance Crawley in "Kennedy Feature" Film



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THE HUSBAND'S EXPERIMENT

Her Admiration for the Opposite Sex Makes

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OUT OF DARKNESS, three parts; a dramatic story with a tinge of pathos.

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Leading Man, Mutual

Direction James Kirkwoo

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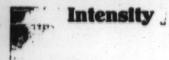
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LICENSED FILM RELEASES

LICENSED FILM RELEASES

Monday, Jan. 19.

leggie, the Daredevill. Com.

10st Boys. Com.

The Janitor's Flittation. Com.

Ostrich Farming, South Africa. Ind.

Trapped. Two parts. Dr.

The Eternal Duel. Dr.

ay) Pathe's Weekly, No. 6. 1914.

Too Late. Two parts. Dr.

Quantrell's Son. Dr.

Tuesday, Jan. 20.

Who Was Guility? Two parts. Dr.

The Message of the Sun Dial. Dr.

the Conquerer. Dr.

The Card of Mysiery. Com.

Match Making Dads. Com.

ay) Insects That Mimic.

ay) Submarine Mysteries.

Ils Guiding Spirit. Dr.

The Vavasour Ball. Two parts. Com.

wednesday, Jan. 31.

the Uncanny Mr. Gumble. Com.

ting for Trouble. Com.

be Paleface Brave. Two parts. Dr.

Three Pairs and a Cat. Com.

At Home with Heron.

Charmed Arrow. Dr.

re's Old Dram. Com.

Thursday, Jan. 22.

Sentimental Sister. Dr.

ight on the Road. Dr.

te Man from the West. Two parts.

le not reported. Pathe's Weekly, No. 7, 1914. A Sword of Damoeles. Two parts

A Friend in Need. Dr. Anne of the Golden Heart. Dr. Friday, Jan. 28.
The Necklace of Rameses. Three parts. rough the Storm. Two parts. Dr. At Last They Eat. Com. Unveiling the Pilgrim Fathers' Monu

Moth, Dr. Yak, Moving Picture Artist. Com. Perplexed Bridegroom. Com. oration Day at Old Soldiers' Home.

Saturday, Jan. 24.

te Husband's Experiment. Dr.
Titis not reported.
Titis not reported.
Titis not reported.
Explosive 'D.'' Dr.
The Blinded Heart.
Dr.
y) God's Warning. Dr.
(earts of Women. Two parts. Dr.

MUTUAL FILM RELEASES F.) The Return of Helen Redmond. Two (Kerstone) Too Many Brides. Com.

(Amer.) At the Potter's Wheel. Ind. Keystone) Reheers's Wedding Day. Con (Maj.) (Title not reported.) Rell.) The Hidden Clue. Dr.

UNIVERSAL FILM RELEASES

Monday, Jan. 19. (Victor) The Man Who Lied. Two parts. Dr. (Imp) Getting Bid of His Mother-In-Law, Com. (Powers) Too Many Cooks. Com.

(Gold Seal) The Unsigned Agree

(Crystal) Jones's Burgiar Trab. Com.
(Crystal) Jones's Burgiar Trab. Com.
(Crystal) Midnight Soaring. Com.

Wednesday, Jam. 21.
(Nestor) Countess Betty's Mine. Dr.
(Joker) Mike and Jake Join the Army.
(Eclair) Coming Home. Two parts. Dr.
(Univ.) Animated Weekly, No. 98.

Thursday, Jam. 22.
(Imp.) Absinthe. Four parts. Dr.
(Rex.) A Mud Bath Elopement. Com.
(Frontier) Silm and the Indian. Com.

Friday, Jam. 23.

Friday, Jan. 28.
Nestor) Robbery. Dr.
Powers) A Deuce and Two Pair. Com.
Victor) A Dangerons Experiment. Two parts.

Saturday, Jan. 24.

(Joker) Heaven Will Protect the Working Girl. (Frontier) Abide with Me. Dr. (101 Bison) For the Freedom of Cuba. Two parts. Dr.

MUTUAL FILM CORPORATION

Sunday, Jan. 11. (Apollo) A Swell Dish. Com. (Maj.) A Ticket to Bed Guich. Dr. (Than.) Two Little Dromios. Com.

EXCLUSIVE SUPPLY RELEASES

Tuesday, Jan. 20.
(Gaumont) The Lawrer's Courtship.
Thursday, Jan. 22.
(Gaumont) Oscar's Herole Poses.

ALBANY BANS "TRAFFIC"

ALBANT (Special).—After an examin of the film, Albany's chief of police, I have placed his ban on The Traffic in i The manager of the local theater who arranged to show the film has taken to enjoin the police.

PATHÉ FRÈRES

Once in a while a film is produced, the story of which is so really strong, the acting in which is so fine and the moral lesson so apparent that it is remembered long after it is seen. Such a film is BROKEN LIVES. It features Irving Cummings and Pearl Sindelar. The story is that of a rich woman factory owner who refuses to put in the improvements the fire inspectors demand. The result is a fire that raises havoc among the trapped employees.

KENL

IN TWO PARTS

RELEASED FEBRUARY 12TH



THE JUDGE FINDS THE WOMAN PACTORY OWNER GUILTY

REVIEWS OF FEATURE FILMS

Production by the Universal Pilm cturing Co. Released Jan. 4. i by Phillips Smalley. Listen, nobleman.

"KING, THE DETECTIVE IN THE JARVIS

"THE STREET SINGERS"

Reel Feature Produced for the uph Company, Under the Direct

"GIOVANNI'S GRATITUDE"

"THE CORYPHEE"



The Day of Days

An Extravaganza of Metropolitan Adventure

> By Louis Joseph Vance

CYRIL SCOTT, who won such sensational success in "The Prince Chap' and "The Lottery Man," is presented in "The Day of Days" as a young bookkeeper who has led an uneventful life until fate chooses him as the central character in one of the strangest plots ever woven about the life of the metropolis. Louis Joseph Vance based his exciting novel on Oriental fatalism, which assigns to every man his Day of Days, wherein he shall range the skies, an plumb the abyss of his destiny, alternately its lord and slave. The story virtually develops into a panorama of emotions, with New York at night as a background.

> IN FOUR REELS Released January 20th

FAMOUS PLAYERS FILM COMPANY

Studios 213 W. 26th St., New York

ADOLPH ZUKOR DANIEL FROHMAN Man. Director



Solax and Blache Features

BIG ATTRACTIONS FOR BIG EX-CHANGES AND BIG THEATRES

Fortune Hunters, 4 parts Hook and Hand, 4 parts Shadows of Moulin Rouge, 4 parts

BIG ASSORTMENTS OF PAPER

SOLAX and BLACHE COMPANIES, Fort Lee, N. J.

GOSSIP OF THE STUDIOS

H. L. Fornes, an experienced screen actor, has joined the American forces as assistant director to Lorimar Johnson

has joined the American forces as assistant director to Lorimer Johnson.

Haray Jackson, the latest producer at the Selig plant, is hard at work on one of his favorite fancies in comedy, which looks good for the closing of the old year, entitled, "All Mixed Up."

Extre EMMETT, and Rose Evans have been holding salons in quiet spaces in the big Selig studio, trying to talk over Christmas tides of bygone days, but their memories are so full of interest that they are not allowed to remain alone long, for the presence of these two worthies, full panoplied in wit and wisdom, rich in experience invariably attracts an interested group of listeners.

presence of these two worthles, full panopiled in wit and wisdom, rich in experience invariably attracts an interested group of listeners.

Christ Lane, editor of the scenario department at the Selig plant in Chicago, gave a children's party at his home on Sheridan Avenue, Christmas night. He had billed a number of vaudeville stunts by Harry Fetterer, the ventriloquist, and other bright stars concluding the show part with Punch and Judy. Mrs. Lane, not to be outdone, then surprised the party by leading a grand charge on the dining room, where she had provided an elegant collation.

Johnnie Langmack, the ingenious Selig property man, and Otto Schusling, the seenic artist, came back from a considerable stay in California in time to enjoy Christmas dinner with their families. Johnnie immediately began loading blank cartridges with soft scap and faintly damning the glorious climate of California for some rheumatic twinges that still rack his system.

Bio Bill Johnson, of Selig, who constructed a miniature fleet of war craft of the sailing order, last week sold his prise winning sail boat and purchased an automobile. He declares if the weather gets too cold, he will buy an ice boat for the Winter.

Stree Smith, of the Western Vitagraph Company, sent a letter to his brother, making this surprising announcement:

"Dear Albert: I am in receipt of a communication from Cairo, Egypt. It is from the man I employed as a dragoman—Hassan Ein Omer—and in return for some business I have done for him with the exposition at San Francisco in 1915, he is sending me a hippopotamus."

His brother, Albert, upon reading this, was greatly pussled as to what Steve expected to do with the hippopotamus, but further on in the letter Steve relieved his brother's mind by stating that the hippopotamus had been sent him in the shape of a walking stick, made from the hide of the beast, and he would very much like to present it to him as a Christmas present. This changes the aspect of things considerably. Instead of Steve having a hippopotamus on

years in the insurance business; acquired a taste for the stage and as an amateur drifted into the profession about ten years ago. Did mostly comic opera and musical stuff (married one of the original Bostonian prima donnas). Wrote a few sketches; played Her New Groom in vaudeville for five years. Three years with Anna Held; was a moving picture exhibitor for two years; connected myself with the Eclair fourteen months ago, and you know the rest."

G. N. ANDERSON, "Broncho Billy," was forced to lay off work for a few days recently owing to the premature explosion of a dynamite charge in a scene calling for the depiction of a mine explosion. Mr. Anderson has so far maintained a remarkable record for escaping serious accident while depicting the hair-raising adventures of "Broncho Billy."

NILES, CAL., the home of the Western Essanay Company, makes no unusual provisions in the amusement line. Christmas in the little hamlet is always somewhat of a home affair, and this year was no exception. All the members of the stock company now reside in the completed houses built and furnished by the companying delights and comforts is very much to the fore. Each of the thirteen cottages had its own Christmas celebration, and the sounds of the festive reveiry and the odor of roasting turkey permeated the air for plocks around.

It was a rew days ago that Phillips Smalley, director and leading man of the

of roasting turkey permeated the an inblocks around.

It was a raw days ago that Phillips
Smalley, director and leading man of the
Universal's Rex brand, quietly found his
way into New York and entered the local
offices of the Universal. Mr. Smalley, who
left his wife, Miss Weber, producing in his
stead at the Pacific Coast studios in Hollywood during his absence, is only in town
for a few days. It was mostly his mother
that attracted him to the East. He has
spent considerable of his time with her and
he expects to take her back with him for
an extended visit.

he expects to take her back with him for an extended visit.

RALPH DELMORE, who produced a number of plays at the Selig Studios, has resumed his occupation as actor, as leading "heavy" man and has been highly commended on as one of the most remarkable in the profession for character make-up. Few actors of the time have been more successful in making the visage speak more trenchantly than this mellow Thespian.

ROSE EVANS, who thinks out "heavy"

than this mellow Thespian.

Rosm Evans, who thinks out "heavy" character parts and then works them out in Selig Polyscopic productions, is a heavy-weight in politics, and is so eloquent in advocating votes for women, that she has suffragettes in majority at the big Selig

plant.

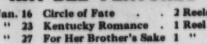
Work has finally been completed on The Devil's Reward one of the biggest spectacular pieces ever essayed at the Selig plant, the scenes involving much built work of intricate and elaborate character. In some scenes upwards of 300 people were utilized to make the picture powerful, populous and picturesque.

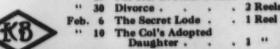
Carl Hagenseck was so appreciate of the service of John F. Pribyl, that he sent him last week a miniature burro, that brays in two keys, and only weighs a hundred pounds.

OUR ACES



KAY-BEE FEATURES







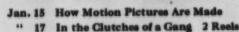
DOMINO WINNERS

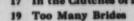
Jan.	15	The Primitive Call	3	Reels
	22	The Informer	2	**
**	29	Heart of Woman	3	**
D-6	a.	O Mind Con	-	44

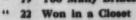




KEYSTONE COMEDIES





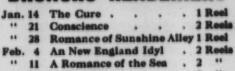


24 Rebbeca's Wedding Day





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- "THE RIGHT AND THE WRONG OF IT"-Drama Monday, January 12 Tired of married restraint, the young wife leaves her husband, who finds sympathy in another woman. By a tinely occurrence husband and wife are happily reunited. ANITA STEWART and E. E. LINCOLN are
- "THE MASKED DANCER"—Drama, Special Feature in Two Parts Teceday, Jamery 13

 By her clever many ratio be wine back her husband's heart. At the same time she saves him from a band of robbers, from where his secure her. MYRTLE GONEALES and GEORGE GOOPER are featured.
- "TIMING CUPID"-Comedy Wednesday, January 14 By the clock and the girl he loves, he wins the consent and money of his uncle to marry her. He has a hard race and a narrow con . Wallie Van and Lillian Walker are winners.
- "THE BRUTE" BASEBALL STARS" Drama and Entertaining Thursday, January 15
- He wrecks his life in drink and ride his family of his presence in hope they may enjoy the happiness of which he had deprived them.
 An amusing game between the Bloomer Girls and Chinese.
- "CUTEY'S VACATION"—Comedy Friday, January 16 He gets the old maid in mistake, during an alarm of fire. When the moke clears he feels footish enough-He finds himself a laugh instead of a hero. Littian Walker, Wallie Van and Flora Finch are the fun-makers
- "LOCAL COLOR"-Drama, Special Feature in Two Parts Saturday, January 17 Amidst the mountains, its feuds and dangers no finds pienty of impiration for character study and emitment. He loses his heart to a mountain iss who loses her life to save his. Ned Pinley, Ada Olfford, and Arthur Ashley are the principals.

SIX A WEEK

- "QUANTRELL'S SON"—War Drama
 "THE VAVASOUR BALL"—Comedy, Special Feature in Two Parts
 "LOVE'S OLD DREAM"—Comedy
 "ANNE OF THE GOLDEN HEART"—Western Drama
 "THE PERPLEXED BRIDEGROOM"
 "DECORATION DAY AT OLD SOLDIER'S HOME"
 Topical
 "HEARTS OF WOMEN"—Drama, Special Feature in Two Parts

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